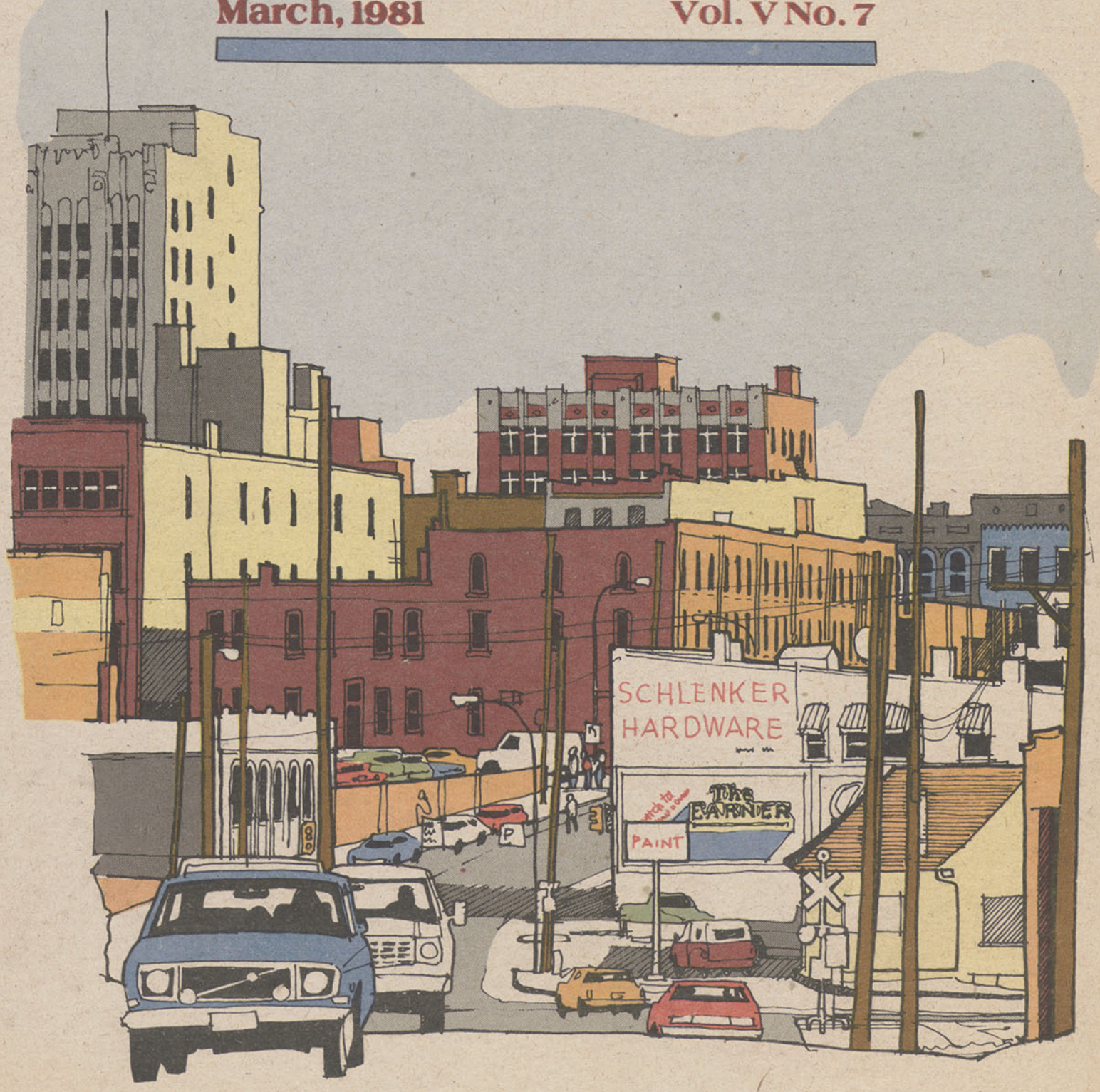
Punk and Beyond • Convicts at Large • Why Geography?

Ann Arbor Observer

March, 1981 Vol. V No. 7



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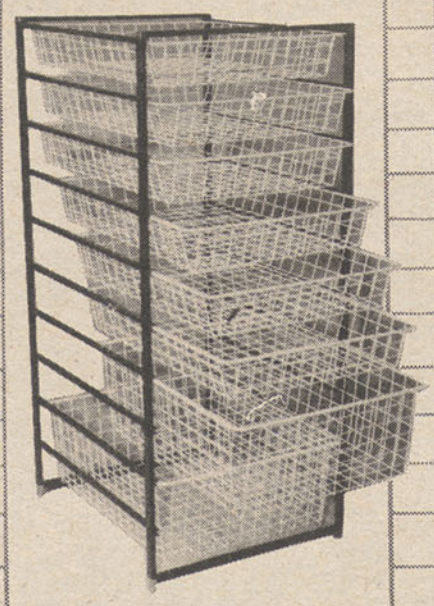

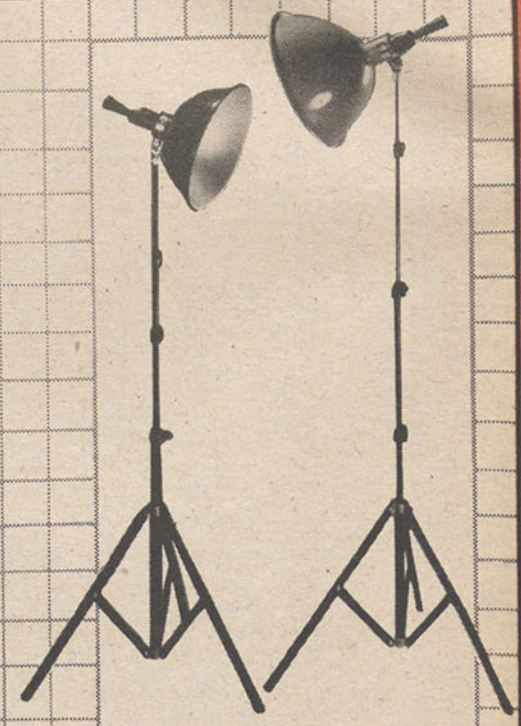

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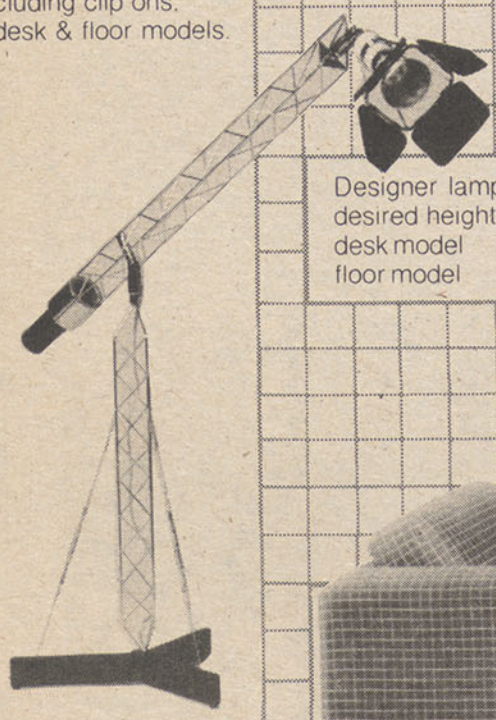

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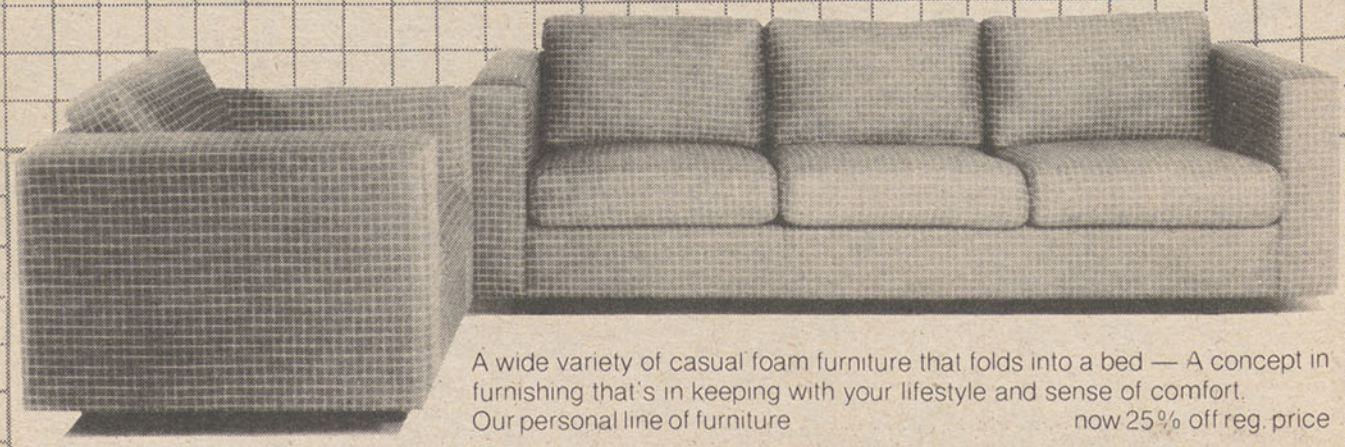

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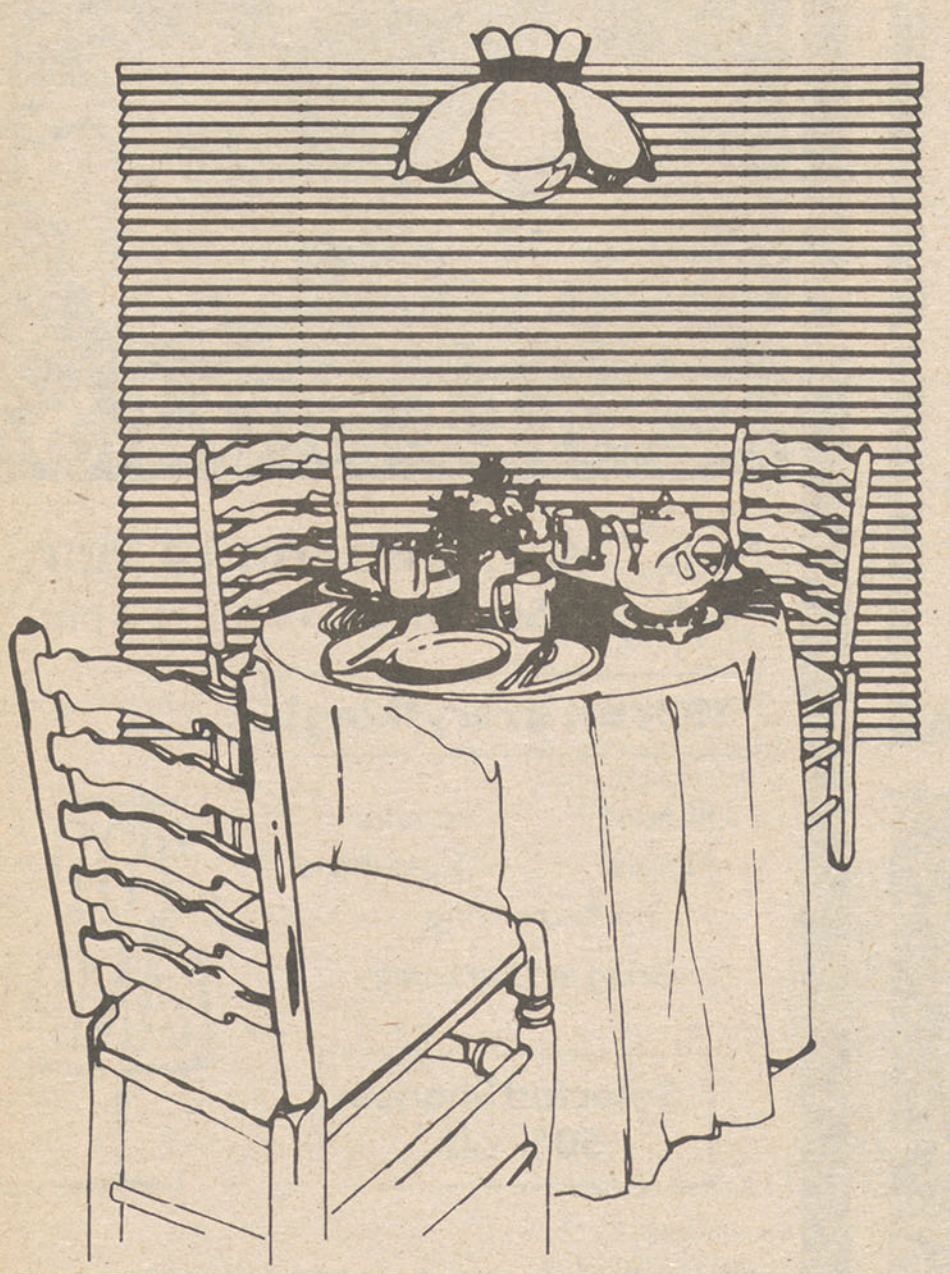

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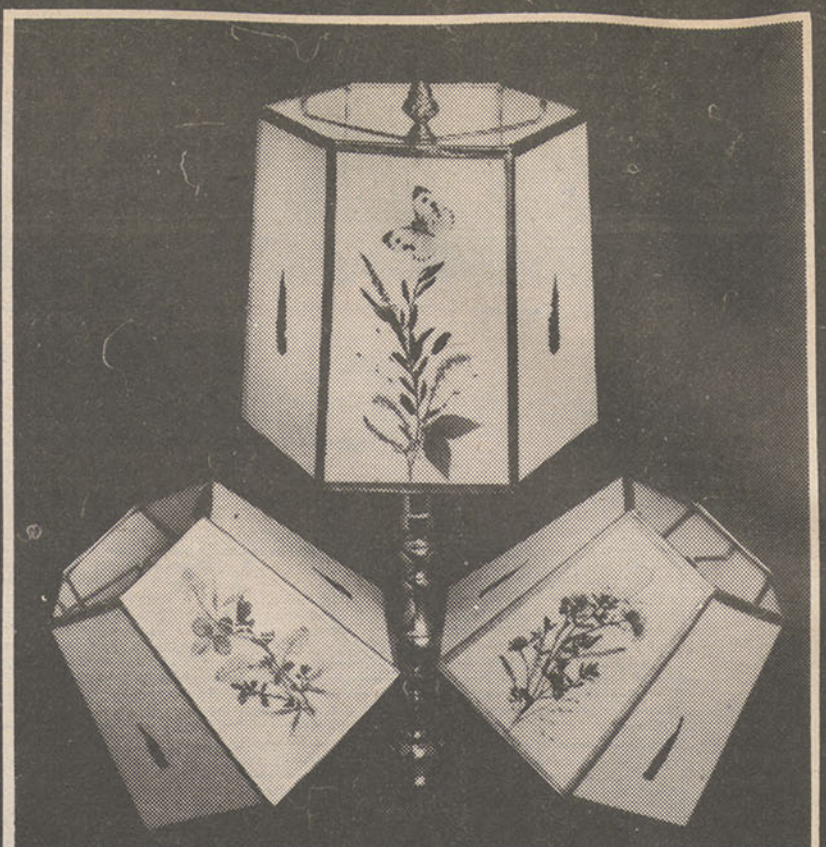

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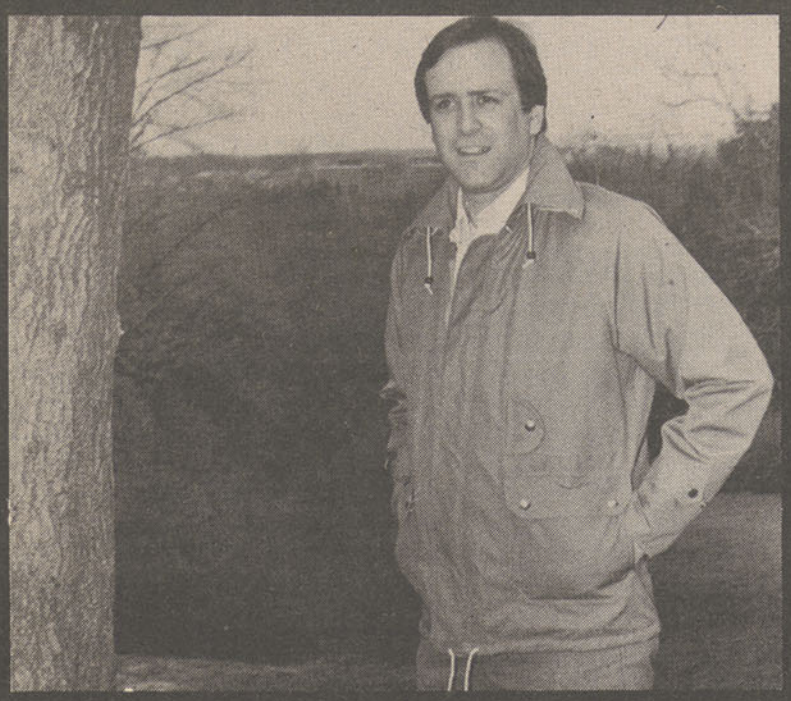

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Ann Arbor Observer

March, 1981

Cover: View from West Liberty at Third. Drawing by Doug Kassabaum.

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AROUND TOWN

Apartment Vacancies

Until last September, it seemed that little could change the high-demand, low-supply world of Ann Arbor apartments. In a university town where renters occupy 57% of all households, where apartment building has stopped and the cost of homes is increasingly beyond the reach of first-time buyers, who could have predicted that landlords would suddenly be fighting for renters?

Students looking for apartments at the beginning of the university year were stunned to find landlords in the U-M off-campus housing office making them unheard-of deals. Director Jo Williams remembers she was "astounded" to see property manager and vice-president Denny Whitehead of Real Invest Corporation fill his remaining units by reducing rents or giving students $100 and $200 book certificates at Ulrich's. By late fall and winter, property managers throughout the city were offering new renters free microwave ovens, money-saving coupons, winter specials, two-year leases at 1980 rates, short leases or no leases at all. But it may have been too little too late.

One reason for the fall-off in apartment demand may be that rents rose steeply last fall. The city's Planning Department housing surveys conducted in January and in October 1980 showed that a two-bedroom apartment jumped from $350 to an average $418 in rent. Even before this increase, single renters had established the trend of doubling up in fewer apartments or in single-family houses, or moving back to parents' homes to reduce expenses. That trend has probably intensified.

By 1981, Ann Arbor—joining Detroit and Flint—was called a complete disaster in the total housing market. "Here there's little pent-up demand, and prices exceed buyers' ability to pay," stated *Housing* magazine.

Although the entire real estate market is bad, homeowners are not offering the bargains that realtors expected. Instead of selling at reduced prices, homeowners are renting out their homes after moving out. "There are a lot of artificial rentals on the market," explains Bill Van Cleve of the Cornell-Morris Company. While owners and investors wait for the economy to improve, the state is losing potential renters and home buyers. Pheasant Run Apartment Manager Ray Bush says some of his tenants have been transferred to parts of the country "where the boom is on." At McKinley Properties' Schooner Cove in Ypsilanti Township, manager John Farb says in a similar vein, "The big exodus is on." He says 60% of his notices to vacate are going to unemployed tenants, "a lot of whom are moving south."

Even the Inter-Cooperative Council of Co-ops for U-M students, where room and board at $200 a month also includes laundry and snacks, is thirty students short of a full house. At the same time, the university is mediating surprising numbers of student-landlord disputes as tenants demand more than ever before for the rent they pay.

Music Lessons

We've noticed lots of grown-ups around town are taking music lessons. Some are brave beginners. Others have gone back to an instrument they abandoned in childhood after a year or two of "taking." All speak of the joy they feel from being involved with music. They tell of other emotions, too.

Listen to Jim O'Neill, retired U-M professor of romance languages. He stands, glass in hand, at a cocktail party, wearing a vaguely panicky expression. "I've been away so much lately I haven't been able to practice my piano. I have a lesson tomorrow, and I'm afraid to face my teacher." GUILT.

And hear Bert Hornback, professor of English. "I work hard at my piano. But I hate the fact that no matter how much I try, Craig Pearson, who's thirteen, is much better than I am and always will be." FRUSTRATION.

Or sympathize with Carolyn Winder, thirty-six-year-old homemaker with five children, who has taken up violin *and* piano. "I love doing it. It's a tremendous outlet for me. But student recitals are totally unnerving! I absolutely refuse to play in them. As an adult, I don't feel right being a novice." HUMILIATION.

John Woodford, a public relations man, knows the feeling. He took up the cello last year when he was thirty-eight. He says, "I do the recitals. I take my lumps with the kids. But what gets me is my complete panic at playing a little piece in front of them. My legs tremble. My palms sweat. I tense up, hunch my shoulders, and lose all control of my intonation." DEBILITATING FEAR.

Joan Morris, well-known mezzo-soprano who feels at home singing to large audiences, loses her cool when she plays the piano. She's a beginner. "I can't practice when my husband is home. I'm too embarrassed," she says. (Her husband is Bill Bolcom, composer and professional pianist.) "The student who comes to my piano teacher right after me is a thirteen-year-old girl who sits right down and tears into really advanced pieces. I bow my head down and slink out of there." SHAME.

Why Geography?

A good many senior U-M faculty members are privately appalled, we're told, at how the administration has handled academic cuts—cuts President Shapiro has said are necessary if the fiscally-strapped university is to hold onto its academic reputation. Last month, U-M officials announced that they would formally consider abolishing the Geography Department. Although a faculty committee made the recommendation, insiders say that the action required at least the tacit approval of President Shapiro and Vice-President Frye, and that it would take, as one person put it, "a hell of a fight" for the department to reverse the recommendation. Geography faculty say they plan to mount just such a fight.

Administration officials realized that when an academic unit was slated for termination, a bitter battle would probably ensue. But targeting Geography has alarmed many because it has a relatively good national reputation. We called up the chairman of one of the country's top few geography departments, and he agreed to give us a candid assessment of the U-M geography faculty. The department has had the reputation of being one of the oldest, most distinguished departments in the country, he said, but in recent years, three or so of its top members left and still haven't been replaced. Two or three of the remaining senior faculty, he went on, are not very productive, and those who are productive have tended to work in areas bordering on other disciplines, creating a somewhat fragmented department. Still, he said, five of the department's nine tenured members are "absolutely first rate." Looking at a list of the top geography departments in the country, he said the U-M department is "easily one of the top dozen departments in the country." Interest in geography, he continued, is on the upswing due to our increasingly environmentally conscious world, and unlike many Ph.D. programs, it isn't difficult to find geography graduates jobs. He concluded, "To eliminate a de-

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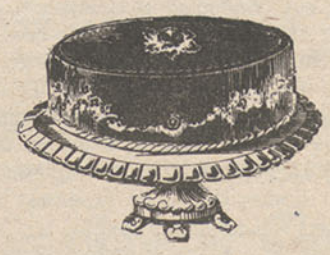
partment which is still one of the country's elite seems to me like throwing out the baby with the bath water."

A good case, it would appear, could be made for keeping the Geography Department if maintaining academic eminence is the rationale for eliminating academic programs, as President Shapiro claims. So the choice of Geography has many faculty worried. By targeting that department from among the dozens of U-M academic programs, the administration, knowingly or unknowingly, has made the faculty in many less distinguished departments very nervous. As the chairman of a top U-M department told us, "fingering Geography had the appearance of panic." In order to quell faculty fears, Vice President Frye took pains in a recent speech to the faculty assembly to play down the severity of further academic cuts. In so doing, Frye seemed to be defusing that sense of urgency about making academic budget cuts President Shapiro had been carefully building in recent months.

Why, of all the U-M academic programs, was Geography slated for the axe? One factor was undoubtedly the department's declining reputation in recent years. Another is that geography is not considered a central part of a liberal arts curriculum. Finally, as one seasoned administrator told us, "Geography's a small department, and in situations like the U-M's in, when you're small, you're vulnerable."

Chocolate Cake Contest

All afternoon the cakes had streamed into the Kitchen Port, borne in pride and trepidation by entrants in the store's Great Chocolate Layer Cake Contest of February 20. Seventy-five cakes had survived rude jolts from potholes and the jostling crowd of Kerrytown shoppers. Now they lay ranged on four big tables amid the adjuncts of ethnic quisine—woks, *bains-marie, mandolines,* Le Creuset cook pots, Chinese sieves, and French porcelain souffle dishes—that are the shop's specialties. In a procedure as American as chocolate cake, three judges were to taste every entry so they could vote for the two in each of two divisions which were the best of all.



"Let's get our criteria straight," said Ed Fronczak, trying to bring order to the formidable task. An eclectic cook, Fronczak teaches Asian cuisine and is remembered for a Kitchen Port demonstration on how to make natural dog biscuits.

"The look of the cake matters, but it isn't critical," Ann Schriber observed. "Fragrance and texture are important," Judy Fry added. (Schriber and Fry are well-known *Ann Arbor News* food columnists.) "And integrity," Fronczak insisted. "Integrity of the slice and integrity of the cake itself. Does the piece hold together nicely on the plate? Does removing a wedge leave a clean cut in the cake?"

"And taste!" everyone suddenly remembered.

The sweet vapor rising from the display tables smelled of chocolate and something more. It had the specific fragrance of chocolate cake. According to the rules, all the cakes had to be made of chocolate layers, but they could have any kind of frosting on them. There were round, square, and oblong cakes. There were exquisite little cakes and grand monumental cakes. There were dull fudgy frostings, shiny thin frostings, white fluffy frostings, and many crowning touches like cherries, nuts, and giant ribbons of shaved chocolate.

There were works of art. A Sicilian cake, six inches across and four thin layers high, was dark-frosted and bejeweled with chocolate coffee beans and dozens of tiny tan, white, and dark chocolate buttercream rosettes. A large chocolate-frosted cake with a slightly domed top looked Victorian with its fine-lined overfrosting in a lighter color, laid on to resemble lace. On top of it sprouted a cluster of marzipan mushrooms. One tour de force of the cake decorator's art stood out. Shades of tan and white frosting had been applied to a cake in a woven basket pattern. A frosted basket handle looped over its top, and a thin layer had been cut horizontally half through the cake near the top to form a lid. Fresh flowers propped the lid open.

For the judging, one wedge was cut from each cake and laid on a paper plate. Schriber and Fry took mini-bites, pacing themselves carefully. Fronczak fearlessly helped himself to large hunks. To clear their palates between samples, the judges sipped soda water with slices of lemon in it from elegant, long-stemmed goblets. They all thought out loud. "My God, this one must have fifteen layers in it." "Now that's what I call a great cake—moist and fine grained." "This one's feathery and fudgy at the same time." "Here's a similar one, but it's less cloying." "Oh, I like that coffee flavor!" "Two bites of this one would put me under the table." "This one's terrific. I'll fight for it."

After an hour and three quarters, the three judges had put away more than fifty samples, and the women were sagging. Fronczak, undaunted still, took this moment to describe his ideal chocolate cake. "It would have sour cream in it and be baked in a loaf pan," he intoned from his visionary trance. "It would be cut into layers and filled with apricot jam. Then it would be sprayed all over with amaretto and covered with very dark chocolate frosting." Schriber and Fry,

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registering no reaction to the splendor of his dream, pressed on. Twenty-four more cakes to go.

The City vs. the Wheelers, II

Relations between Democrats on city council and prominent city Democrats Al and Emma Wheeler have reached a new low as a result of the city's efforts to audit the Model Cities Dental Clinic and Model Cities Legal Services. Both agencies have been funded by federal Community Development Block Grant funds administered by the city. Some think the Dental Clinic has been intentionally underreporting its patient fees in order to look more needy than it really is when it comes time annually to divvy up the city's $490,000 CDBG pie. Tax records suggest the agency has built up as much as a $200,000 nest egg. The Dental Clinic's financial situation is in dramatic contrast to other financially-strapped social agencies in town which also depend on CDBG funds.

Headed by Emma Wheeler, the Dental Clinic has steadfastly refused a full audit by the city. Although federal monies provide most of the operating funds for the clinic, Wheeler maintains that the government has no right to a full audit. She says that such an audit would infringe on the agency's autonomy. It's an argument that even most Democrats find difficult to support. It also appears to contradict federal regulations stating that all federally-funded agencies are subject to audit. With its funds cut off by the city, the Dental Clinic has shut down over the issue. The city will probably take the clinic to court to force an audit.

Meanwhile, the city *has* reached an accord with Model Cities Legal Services. It had also refused to be audited. Lawyer Nancy Francis, the daughter of Al and Emma Wheeler, directs Legal Services. Lawyers there hadn't been paid full salaries for six months because the city had cut off the agency's CDBG funding. As the impasse stretched from weeks into months and legal aid to the city's poor came into jeopardy, in January city council passed by a 9-1 vote a resolution demanding that Legal Services submit to an audit. Otherwise, the resolution stated, the city would seek other ways to provide legal services for the poor. Only Democrat Earl Greene voted against the resolution, which clearly repudiated the agency's anti-audit position. After the vote, Democratic council members Ken Latta and Susan Greenberg received tongue-lashings from Emma Wheeler. She told Latta he wasn't a person of substance and warned Greenberg that she [Wheeler] would team up with Republican Letty Wickliffe, if necessary, to defeat Greenberg if she tried to run again.

In last month's city primary, Al and Emma Wheeler also supported the opponent of long-time ally Leslie Morris. Morris had been particularly outspoken in her criticism of the Dental Clinic's refusal to be audited. "I still regard myself as a sup-

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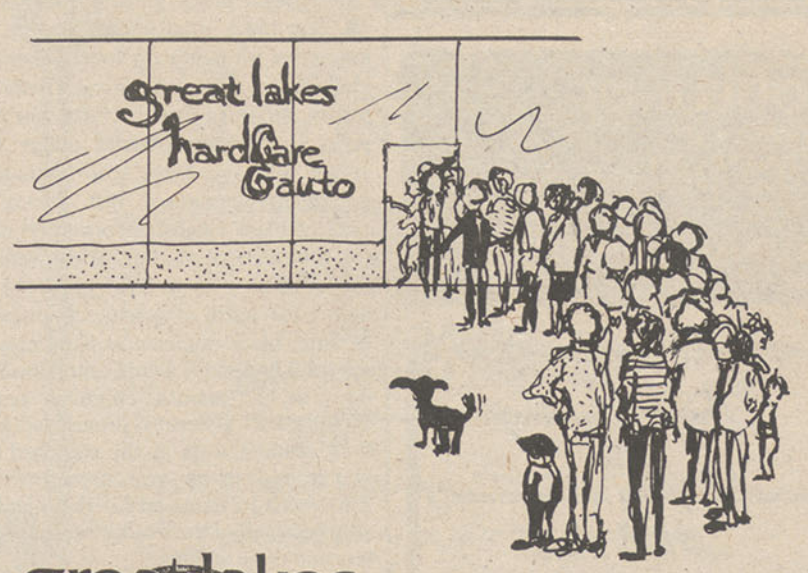

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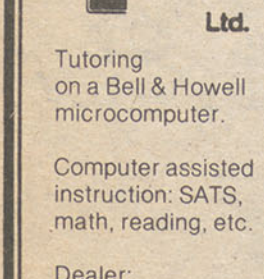

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porter of Al," says Morris. "I agree with him on everything except this issue. He broke my heart." Despite the Wheeler's opposition, Morris won anyway.

Black English Update

The legal phase of Ann Arbor's turbulent black English case is over, but its long-term influence on local classrooms is apparently just beginning. Ann Arbor school administrators recently sent final reports to Federal District Judge Charles Joiner and the local school board. The documents evaluated last year's court-ordered black English information program for King School teachers and revealed that the children who in 1977 sued the school board for more effective schooling—low-income, black students at King elementary school—had made significant gains in reading. The six "plaintiff children" remaining at King had generally progressed through their reading texts at the standard rate of one grade level per year, sometimes better. This was a turnaround for them and markedly better than their older brothers and sisters had done at King.

National interest in the case was whetted by the hope of finding a key to the dismal failure of U.S. schools in teaching reading to poor black students, who typically speak a black English dialect at home. But, as *New York Times* and *Chicago Tribune* reporters learned, the Ann Arbor schools were not able to discover the cause of the children's reading gains because there were too few children involved, no "control" group, and too many side influences in court and classroom for scientific data to emerge.

The children's reading gains started, in most cases, during the year 1978–79, the year of the trial, and continued last year when their teachers attended court-ordered classes. The students' attitudes and attendence also tended to improve last year, and one child's reading spurted dramatically. The children's reading gains may have stemmed from the factors Judge Joiner viewed as crucial missing links—their teachers' deeper understanding that black English is a valid dialect and that it can affect students' reading, and from a keener conviction that students who speak black English are well able to learn. Superintendent Howard remains skeptical that black English has been a key factor. "Any program with that much effort would benefit kids," he told the board. "This issue is not settled in the minds of educators."

Curriculum head Lee Hansen cautiously reviewed the report for the superintendent and board, who were still touchy about having the black English program imposed on them by the court. Hansen reported that he and the teachers had found the court-ordered classes useful. "A lot of learning went on," Hansen said. "You may know things intuitively, but it helps to raise them to a conscious level, to share with others." Hansen asked the board to provide similar, though briefer, learning experiences for all local teachers. He said such courses would help equalize educational opportunity for low-income black students. This is the sort of action being sought by the board in lieu of compliance with state desegregation guidelines, and the trustees voted unanimously for the new classes. The move pleased teachers from Bryant and other elementary schools who have been pressing for the sessions for months.

As the case's influence spreads locally, it is also spreading nationally, according to two interested observers. U-M English Professor Richard Bailey points to articles in influential teachers' journals, presentations at teachers' conventions, national seminars on black English, and wide press coverage. Geneva Smitherman, a black linguistics professor at Wayne State, says, "It's made a tremendous impact on school systems and colleges around the country. They're building it into curriculum and teacher training. They're scared they're going to be sued. And besides, they want to teach these kids."

Dr. Brown's Celery Tonic

New York natives stopping for a nosh at The Market Place on Detroit Street kept telling owner Art Carpenter, "Dr. Brown's beverages would go great with these corned beef sandwiches." Dr. Brown's soda pop is part of the New York deli mystique. "Be sure to order their Celery Tonic," they said.

Carpenter had never heard of Dr. Brown's Celery Tonic, although it has been well known in New York City for over 110 years. "Getting it in wasn't easy," he explains. "It goes from New York to Chicago, from there to Detroit, and finally it's trucked to us. The cans it comes in are in violation of Michigan's anti-littering statute. The tab on top comes off. 'Return for Deposit' isn't stamped on the can—so it has to be consumed on the premises. The flavors are really distinctive. The Celery Tonic is unique."

Dr. Brown's sodas cost seventy cents a can at The Market Place. Naturally flavored, they have a sort of old-fashioned homemade taste. The famous Celery Tonic is made from an extract of celery seed plus sugar and a diluted fruit juice we can't pin down. The flavor is interesting. Dr. Brown's Black Cherry Soda is outstanding. The root beer tastes old-timey.

The American Beverage Corporation in New York produces Dr. Brown's. We phoned its executive vice-president, Saul Erdman, who told us, "The Celery Tonic was supposed to be good for you back in 1869 when the real Dr. Brown came up with the formula. Ours is close to the original recipe. We're mostly in the New York metropolitan area, but wherever there are concentrations of Jewish people—Florida, L.A., Vegas—we market Dr. Brown's.

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Now non-Jewish people are taking to it. We distribute in Virginia, Texas, New England, K.C., and you've got it in Ann Arbor. Who knows? With non-Jewish fans beginning to outnumber Jewish fans, Dr. Brown's may take off in a big way. It could be 'the bagels of the Eighties.' It's possible."

Emergency Shelter

People who suddenly find themselves down and out in Ann Arbor, with no money and no place to sleep, may soon have a good chance of finding emergency shelter for a night or two. An ad hoc group of about twenty Ann Arborites, who call themselves the Advisory Council on Emergency Needs, has been meeting monthly since last September to explore how the community can give a quick boost to people who otherwise must bed down in parking structures or warm doorways. The Advisory Council coalesced in response to reports of an alarming rise in the number of area residents and transients asking for emergency aid.

Traditionally such hapless individuals have knocked on the doors of local churches, the Salvation Army, Ozone House, or the Department of Social Services office on West Stadium Boulevard. These groups sometimes foot the bill for a night at the "Y" or in the Pearce Tourist Home on Ann Street.

Ann Arbor's high housing costs and Michigan's economic difficulties have swelled the numbers of indigents in town. The situation took a turn for the worse last summer when the State Department of Social Services' budget was cut. Since then, DSS workers have been forced to turn away all except those who've been burned out, abused, or evicted by court order. Paul Wilson, local Salvation Army Captain, has found a growing tide of individuals, young and old, asking for help at the door of the Army's new building at Huron and Arbana. Many people believe the Army operates its own overnight shelter in Ann Arbor, but it never has done so, not even in the old brown brick Citadel across from Fischer Hardware. The Army's tight funds had to pay for thirty nights of emergency lodging in December alone, a partial indication of the need for a community shelter, says Advisory Council member Mary Hathaway, who was part of the Council's core group. The Council now includes representatives of local religious congregations, Ozone House, and the Fifteenth District Court—in the person of Judge S. J. Elden. They are developing two parallel approaches to emergency aid. A steering committee headed by Elden is seeking a spacious old house. A citywide fund drive would follow. Tentative plans call for a resident couple to operate the shelter, supported by volunteers and by trained caseworkers who would, with the Salvation Army's experienced guidance, help the shelter's strictly short-term residents obtain work, clothing, permanent housing, and linkage with service organizations—or a bus ticket to their destination. A second cadre of Council members,

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sparked by Wladyslaw Narowski and Mary Warren, have formed the Committee on Home Hospitality, hoping to establish a network of private homes that would simply offer destitute people a haven and a warm human relationship for a stay of a night or so.

Environmental Concern?

The image of a local environmental group has been hurt by the tactics it used to make people aware of the threat of nuclear waste disposal. Members of the local Greenpeace chapter glued dozens of official-looking posters to buildings about town. The posters claimed to mark a nuclear disposal route. When building owners tried to remove the posters, an ugly, hard-to-remove residue of paper and adhesive was left.

Many people noticed the contradiction of an ostensibly environmentally sensitive group creating a citywide eyesore. The group's credibility was further hurt by the subsequent discovery that most of the posters did not even mark an actual nuclear disposal route.

March's Weather

Here's the way March typically is in Ann Arbor, according to historical weather statistics from the Ann Arbor Weather Calendar 1981, by meteorologists Bernard DeWitt and Dennis Baker. Mean days with rain: 12. (May and June are highest with 16.) Thunderstorms: 2. Average monthly snowfall: 5.6". The average temperature climbs from a high of 36.8°F and a low of 20.6°F on March 1 to a high of 50.1°F and a low of 30.9° F on March 31. The last big winter storm often occurs on or near St. Patrick's Day, March 17, the traditional time to plant peas and other cold-weather seeds. Average heating degree days (the number of degrees each day's mean temperature is below 65°) for March are 942, down from 1,125 in February, 1,270 in January, and 1,130 in December.

Spring arrives officially on March 20 at 12:03 p.m., when the sun is directly over the equator on its northward march to the Tropic of Cancer (23.1° north). With more direct rays from the sun, the earth's surface heats up in March, causing much severe weather as warm air at the surface meets cold air aloft. "The atmosphere is undergoing a tremendous readjustment in March," says meteorologist DeWitt. "There are tighter pressure gradients—more intense storms." As a result, March really has the highest average wind speeds in Ann Arbor, with a mean monthly wind of WSW 11.8 mph.

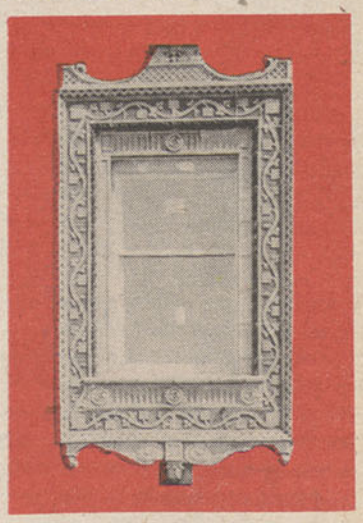
Test of the Town

The urn on the classical balustrade in last month's mystery photo sits atop the Simpson Memorial Institute on Observatory, just next to the U. Hospital main entrance. The elegant building, erected in 1927,

Simpson Memorial Institute

houses the Medical School's Department of Hematology/Oncology. According to *A Guide to the Campus of the University of Michigan,* the endowment fund which made the building possible "provides for the study and treatment of pernicious anemia and other diseases of the blood. In this building, researchers isolated vitamin B 12 as a therapeutic breakthrough." Winners Linda Mark and Paula Battecelli were among those who knew where the photo was.

If you know the location of this month's mystery photo, you too have a chance of winning a record of your choice from the Liberty Music Shop, 417 East Liberty. Mail your answer (no hand deliveries, please) to the *Ann Arbor Observer* "Test of the Town," 206 South Main, Ann Arbor 48104. Entries should be postmarked no later than March 13. Two winners will be drawn from the pool of correct choices and notified by mail. Sorry, we can't respond to all entries. —*Bob Breck*



March mystery photo

Battle over Bader

The sniping between school board members Patti Cerny and Lana Pollack erupted again at an Ann Arbor school board meeting this month. The two have been arguing for months over the future of Bader School. Pollack has been heading a one-woman crusade to close the tiny seven-classroom elementary school, which stands just one block from Cerny's house. Bader is nestled unobtrusively among the affluent homes that wind along Overridge and Bedford Drives off Arlington on the east side.

Only 75 of Bader's students come from its immediate neighborhood, Pollack point-

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ed out at the February 18 board meeting. 110 other students are bused in daily from U-M North Campus housing. Furthermore, charged Pollack, the closing of such a school might save the district $100,000—a figure she had heard from the Livonia Superintendent of Schools.

The small school is the apple of Cerny's eye. Pollack's attack has not been supported by other board members, and her remarks are usually quickly smoothed over by Superintendent Harry Howard, who has called for the kind of broader budgetary analysis that the board finally undertook later in February.

School controller William Wade says skyrocketing expenses and state cuts have led Livonia to close fifteen to eighteen schools. Southfield and Lansing are also closing schools. Wade's staff last year estimated $60,000 to $70,000 as the savings from each school closing, not the $100,000 Livonia has reaped. In any case, school closings will come reluctantly, if at all, in Ann Arbor, where trustees place a high priority on neighborhood schools.

Vincent Price at Lunch

Was the tall man coming into the Moveable Feast with a party of three Vincent Price? His eyes swept the stately and sunny high-ceilinged rooms, and he said, "Lovely." Then someone took his coat, and he said "Thank you." The voice, rich and reedy like an English horn, clinched it. Vincent Price—actor, fine arts promoter, and celebrated gastronome—had come to the Feast in search of lunch. (That night he would present his "Evening With Oscar Wilde" at Power Center.)

For a starter he chose herb-scented duck pate with crushed peppercorns crusting the outside and a whole marinated duck liver buried inside. He said, "I find that if the pate is good, the rest of the food in a place is apt to be good." Vincent Price took a bite of pate. The Feast's staff held its breath, then relaxed when his expression changed from reflective to sublimely contented. He said, "Actors have an awful problem with food when they're on the road. They can't eat before a performance and everything is closed after. People, trying to help, overfeed them at private supper parties after the show. I've been *stiff* with food after a late ten-course dinner."

About Ann Arbor he said, "All my mother's people came here to college. Two great aunts of mine lived for years in a marvelous big house on Hill Street. Their name was Wilcox. One time I stayed at Inglis House. It was gorgeous but intimidating. I woke up so hungry I could have eaten the bannisters, but I was too daunted to ask for breakfast. My room had a single bed, and I wondered if they were trying to tell me something. Another time I stayed at the League, where *all* the beds are single. I concluded single beds were a University policy. This time I'm staying at the Campus Inn. It's wonderfully comfortable, and I have a nice big bed."

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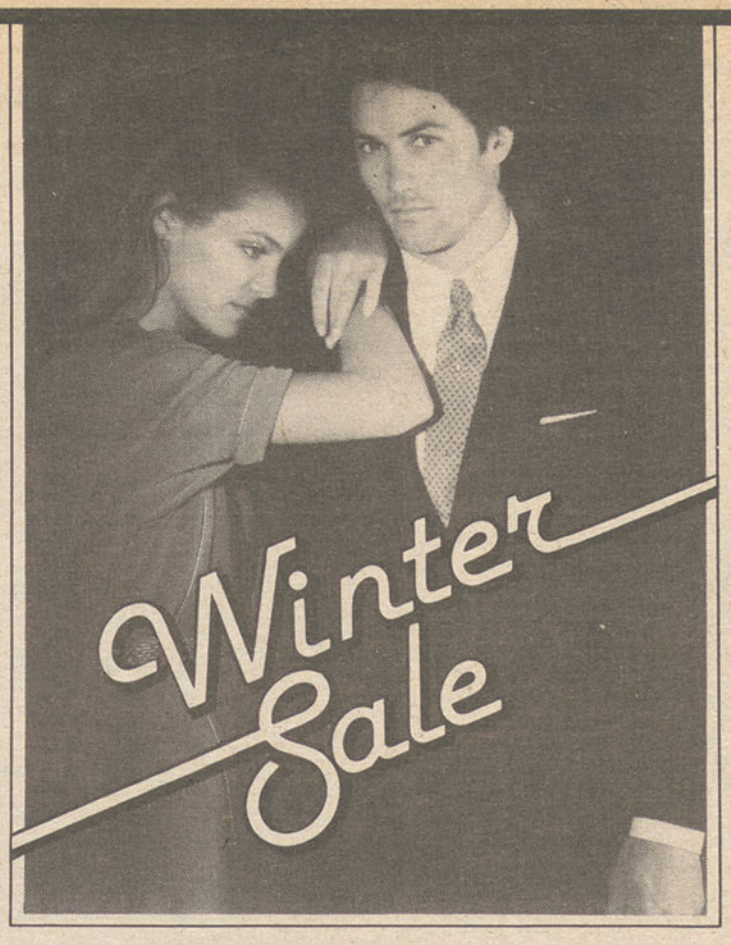

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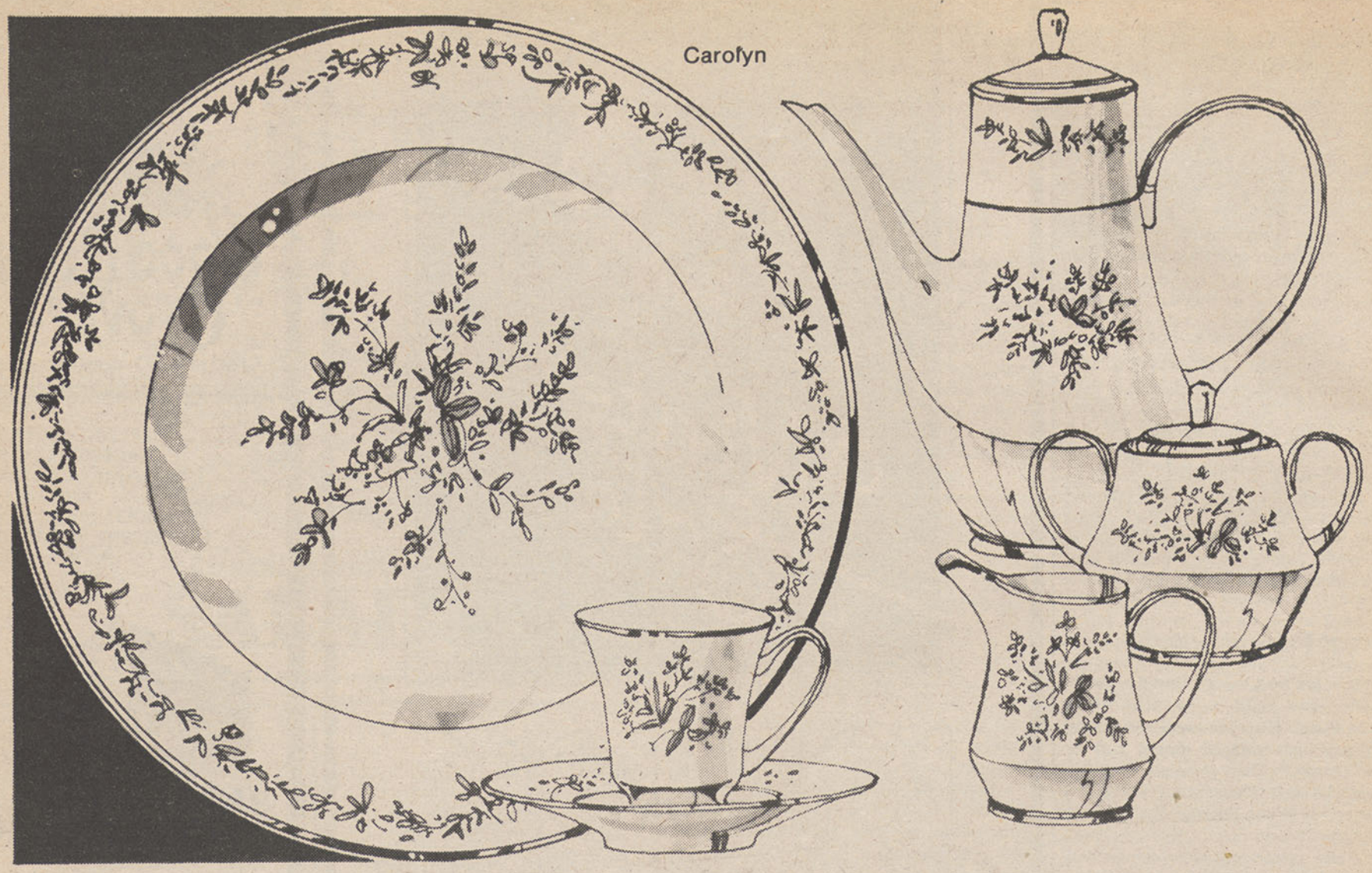

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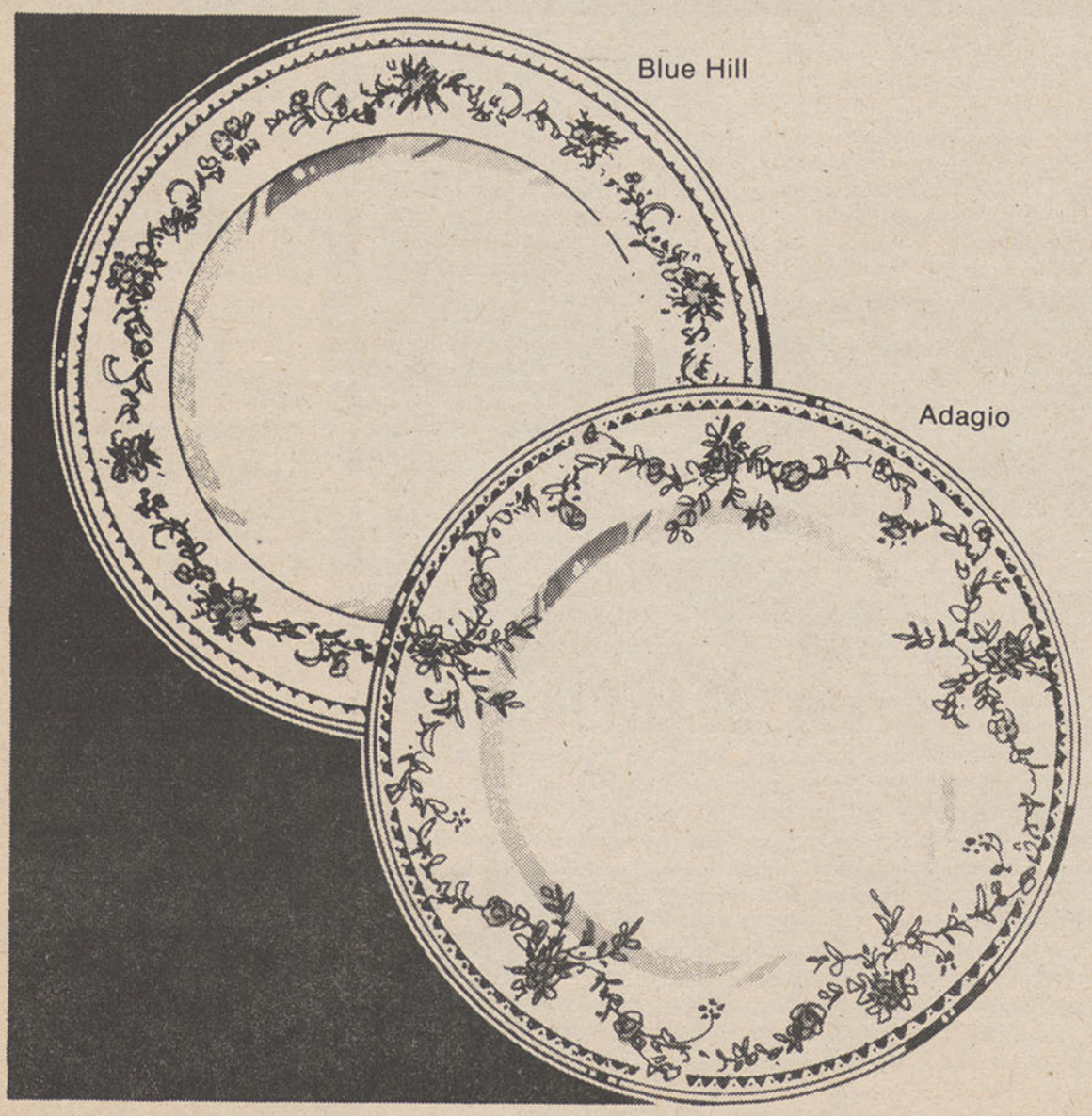

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Jude Huetteman:

lobbying in Lansing

"Who's the broad in the hat?" That was how State Representative George Montgomery reacted when he saw a woman in the room as his Committee on Taxation was about to get down to work. The "broad" was lobbyist Jude Huetteman on her first visit to the State Capitol in behalf of a client. "Then Denny Burns made it worse," she recalls. "Denny is a big-time lobbyist with sixteen clients—powerful associations like the bankers and innkeepers. He introduced me by saying, 'This is Ray Huetteman's wife.' As if that wasn't bad enough, he whipped around and asked, 'What the hell are you doing here?' "

Lobbyists are required by law to register with the Secretary of State. They fill out a card listing their clients and put down their title in a space provided on the form. Hugh McDiarmid, Lansing correspondent for the *Detroit Free Press,* went through all 322 cards on file. He found that the lobbyists had put down such titles as "legislative agent," "legislative consultant," "government administrator," "government relations manager," "lawyer," and even "employee." Only two had put down "lobbyist." One was the Reverend Stanley W. Carter of Ypsilanti, who represents the Government Alert for Fundamentalists. The other was Jude Huetteman of Ann Arbor, who represents the Michigan Association of Community Hospitals and Physicians, the Denturists Society of Michigan, and the Monument Builders of America.

Huetteman understands why lobbyists give themselves fancy titles. "Let's face it," she says. "A lot of people think lobbying is the professional pits."

The forty-seven-year-old Huetteman speaks rapidly, with a quick smile. On the day of our visit to her Ann Arbor office, she is dressed in a conservative plum colored suit and a gray-blue silk blouse with a black bow tie at the neck. She presents a calculated image of professionalism. "I always wear a hat," she says. "I've always loved hats. But you know something? Men love hats. That's another reason I wear them. Then, dressing up to my job by wearing a hat shows my respect for it.

"Lobbying is an honorable profession. I feel it's absolutely essential to the legislative process. No legislators have the staff necessary to put together all the information they need to arrive at legislative positions. We lobbyists build the case for or against a piece of legislation. We design new legislation. Many lobbyists are lawyers. Once we have a case, we go in and advocate. Senator McGovern once said that without lobbyists, legislators couldn't do their job. Take this, for example." Huetteman reaches across her desk to pick up a five-inch-thick pile of papers. She has to use both hands to lift it. "What I have here are reports, other products of research, and the transcripts of lawsuits relating to an issue I'm pressing for the Monument Builders. I have to read all that and digest and absorb every bit of it so I can present a well-documented argument. Fortunately, I'm a quick study." She charges by the hour for her services, like a lawyer. Her fees are on the low side of the scale of legal fees.

Huetteman became a publicist in 1977, after resigning her job for the previous eight years in adult education, with the U-M Extension Service. There she had become well-known for the crash program she designed for women returning to college after a fifteen to thirty-five-year absence. Her Seminar College, as it was called, was widely imitated throughout the country.

Earlier she had had a brilliant career in the highest levels of volunteer work. "I'm a political animal," she says. "Every skill I use in Lansing I learned as a volunteer. I was Volunteer Coordinator for the entire Archdiocese of Detroit in the most difficult days of the Sixties. I learned the political ropes addressing the tough issues of race, fair housing, and peace." She learned how public passions can get out of hand. When she arranged a speaking engagement for Martin Luther King in Grosse Pointe, she received many threats and even a phone call from a man who said, "I have your children." She raced to their school and found that her five children were all right, but she was very frightened. Even finding a hall where Dr. King could speak proved difficult. When the host group petitioned the school board for use of a school gym, the board's vote was by no means unanimous in favor. "Operating in that atmosphere, I had to find out where the power was and how to build coalitions," she recalls. "I had networks in every parish."

In 1977, attorneys Tom Downs and John Dodge of Nederlander, Dodge, and McCauley in Detroit hired Huetteman as a publicist because of her wide contacts. "They were the lawyers for the Clinical Psychologists' Task Force, a group pressing

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ANN ARBORITES/continued

for the Blue Cross to reimburse psychologists directly," Huetteman explains. "The psychologists were doing most of the work in therapy, and they wanted to eliminate the then-required supervising psychiatrist—in other words, the middleman. I enjoyed working on that project so much, it occurred to me I could be doing that kind of thing full-time in the very centers of power if I became a lobbyist. I pick and choose my clients; I am not just a technician for hire. I truly believe in the causes of the people I represent. All my clients so far have come to me through referral from lawyers.

"Tom Downs taught me a lot about the legislature that summer. He told me to watch body language and to listen for what isn't said. He told me to be alert to who's present at a meeting. If you don't know, you have to find out. You have to know who the actors are on your issue. I learned to watch who's speaking to whom in the halls. Tom told me not to be fooled by those legislators who seem to be sleeping through a session. Jack Faxon, a representative from Detroit, sleeps very selectively; he doesn't miss a beat. I watch legislators lean back to pick up signals from a colleague. I can feel what direction things are moving in. I can go into a room before a vote, look around, and tell you how it will go."

Huetteman pays attention to which committees have clout. "When I have an issue to promote, I first decide on the appropriate committee. Will it be Towns and Counties, for instance, or the Consumer Committee? I go to the chairman with what I have in mind, and I say, 'What do you think?' Maybe what I want will screw up a coalition he's working on, or maybe he'll have to trade it off. Maybe not. These negotiations are the very essence of politics, and it's exciting to play a part in them. If it's a question of introducing a bill, the lobbyist has to know who may and who will not sponsor it. Some excellent legislators never sponsor any bills at all. Senator Ed Pierce, on the other hand, wades right in. It's a question of personal style. The strongest push a bill can get is joint introduction in the House and Senate.

"Once a bill is introduced, it's my job to see that these mountains of information are presented to the legislators in digestable form. I line up experts for them to talk to, people to testify on the issue, and I speak at hearings myself. I get detailed information on how similar legislation has worked out in other states. I may fly in an expert from as far away as Oregon or get people up from Washington. The Federal bureaucracy is a fund of wonderfully researched reports on any number of issues. I absorb what is in those and pass it on.

"Right now I'm working in behalf of the Association of Community Hospitals and Physicians, fighting against a bed reduction plan that would prove devastating to small hospitals. First, the legislature passed a bill mandating a decrease in the number of hospital beds in the southern part of the state. Now implementation of that mandate is being dictated by the Comprehensive Health Planning Council of Southeastern Michigan. They are a federally-funded planning group. I'm deeply interested in bringing down medical costs through innovative ways of delivering health services, but CHPCSM's plan is a monster. It calls for such a drastic reduction in the number of beds in community hospitals that most of them will be crippled and many will have to close. If the plan is adopted, the big referral hospitals like Detroit Medical Center, Wayne General, and University Hospital will be jammed with primary care cases. It doesn't make any sense to have to go to Henry Ford Hospital to have your tonsils out at $495 per patient per day when you could go to a very fine primary care hospital like St. Mary in Livonia for $184 per patient per day. I've noticed that when you visit a town or small city, your hosts talk about two things—their high school football team and and their wonderful community hospital. So there's an emotional issue here, too. Community hospitals are very cost-efficient. In many areas they provide the only emergency service for miles around. There is a real uproar throughout southern Michigan over this de-bedding plan, and I'm in the thick of the fight."

Huetteman also represents denturists in their fight for licensure. "Dentists hate the word 'denturist,' " she says. "They say there is no such profession." Denturists are the technicians who make false teeth. They want to be licensed to make dentures and sell them directly to the public, much as optometrists do refractions and sell eyeglasses. Denturists see the dentist as the middleman who is unnecessarily upping the cost of this part of dental care. "We lost the first round," Huetteman says. "It's going to come, though. The licensed denturists are working out well in Canada and in a few of our states. Of all professionals, dentists, I find, are the most isolated from the way the public feels about the cost of health services. Most of them work all alone with one assistant. They're out of touch. Well, I have news for them. K-Mart is just waiting for the legislative green light to put dental care centers in an initial two hundred stores around the country. Denver already has three. They're open eighty-three hours a week. A retired Navy captain in Washington, D.C., is opening gorgeous dental clinics in People's Drugstores. I went to see one. It has 1,200 square feet of space, the best modern equipment, five chairs, one full-time and one half-time dentist, one hygienist, and two assistants. The dentist gets a salary of $25,000 a year plus 25% of the fees he takes in. Management pays for the paperwork. Evening hours bring convenient dental services to working people. Efficient operation of the clinics makes low fees possible. That's what I call an innovative way to deliver a health service."

The Monument Builders of America, another Huetteman client, manufacture and sell gravestones. "They're trying to get legislative relief from what they see as a threat to them," she explains. "What worries them is cemeteries that sell both grave plots and gravestones. The issue is tie-in sales, which are illegal. Cemeteries, dealing with people at an emotionally trying time, are able to apply pressure that makes a customer assume a necessary tie-in."

The Legislature is still a male world. There are fifteen women representatives in the House and no women senators. We asked Huetteman if she felt she was taken seriously in Lansing. "You bet. I got into a confrontational debate with the dentists at a hearing, and some people there thought I was a lawyer. I make my opposition work very hard. I love to be on the cutting edge of change in areas where I think it's needed. I love putting a case together and having something to do with making important things happen. I love being a lobbyist."

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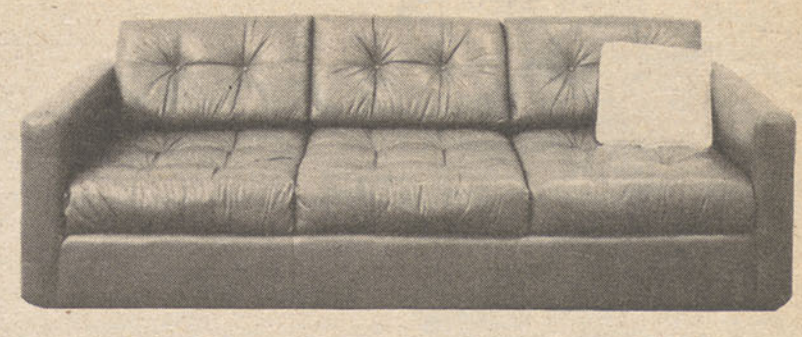

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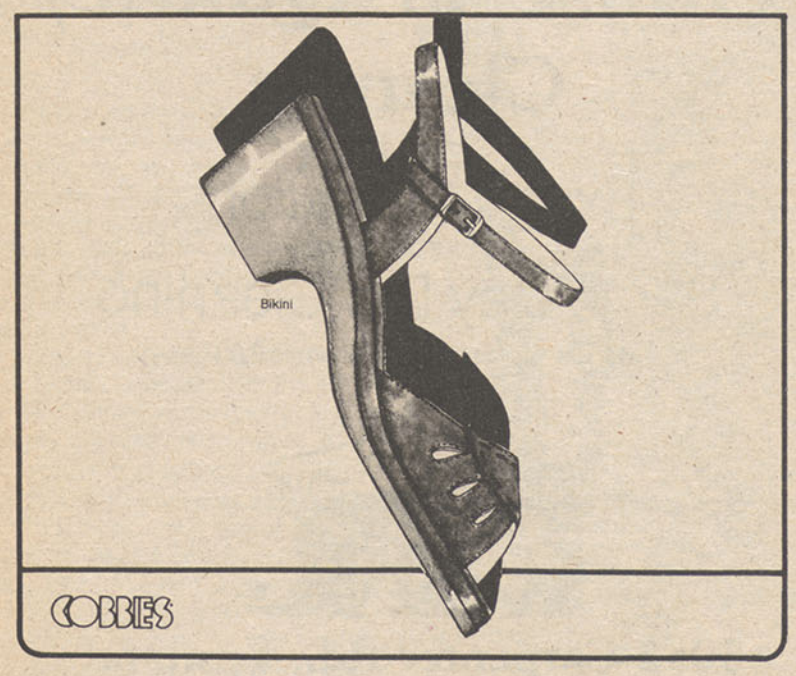

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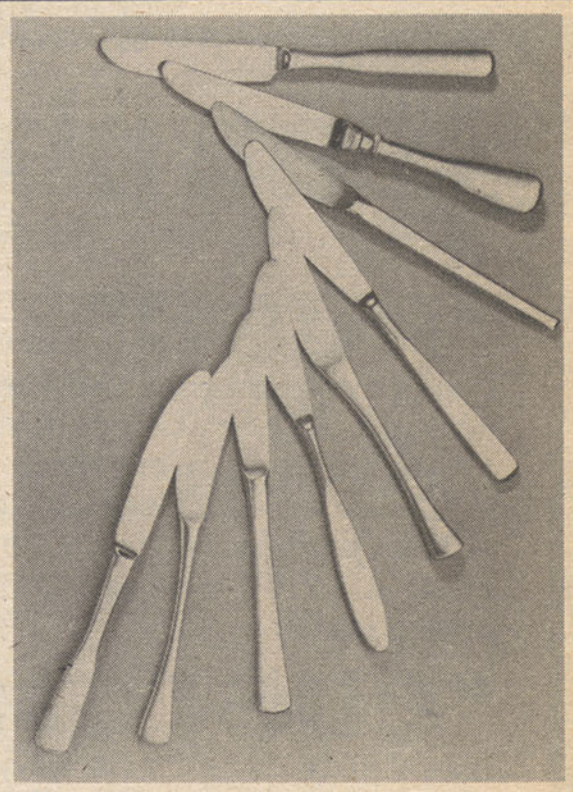

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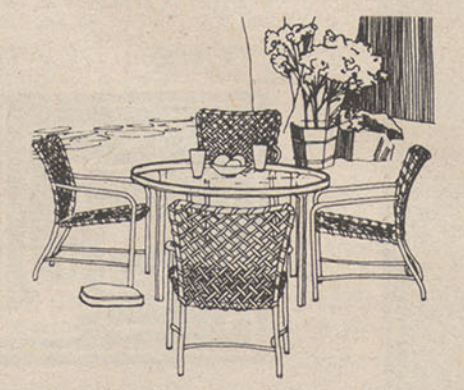

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Don Zwickey and Bert Greenidge:

as crossing guards, they're men of all seasons.

When the parents of Ann Arbor children who walk to school push them out of the door during the morning rush hour, they are relying on the city's 21 school crossing guards to help them safely through such perilous intersections as that at Stadium and Packard. The crossing guards are also on duty during the school lunch hour for those kids who go home to eat, and they are there again when school closes for the day. There has not been a school crossing accident in Ann Arbor for five years, a credit to the crossing guards, along with Ann Arbor Police Captain Kenneth Klinge and Officer Pat Nolan, who run the program.

PETER YATES

Don Zwickey

Don Zwickey has been a school crossing guard for seven years, the last five on the corner of Stadium and Packard, one of Ann Arbor's busiest intersections. At 74, Zwickey is eleven years younger than Bert Greenidge, the other crossing guard for the Burns Park Elementary School children. He mans the intersection at Packard and Granger. Zwickey, a very alert and vigorous man, wears thick lensed glasses after a cataract operation but can, he says, still see every single brick of the bank building across the street. Besides the orange vest mandatory for all crossing guards, Zwickey outfits himself in orange coat, gloves, and hat. In this costume he has something of the appearance of a bright orange turtle, on account of his weathered face and the folds of skin on his neck as it emerges from the foam-stiffened carapace of his crossing guard's vest.

Zwickey is quick to tell a visitor that he's never lost a child, but Greenidge, who looks very young for 85, remembers one of his kids getting knocked down by a car when he first became a crossing guard thirteen years ago. "This one kid, I'd get in the middle of the street and he'd jump out in front of me. He was knocked down, taken to the hospital. After that I said 'I'm running the corner, not you!' "

Like Greenidge, Zwickey has his charges under control. "I don't worry about the kids," he says. "I've got them trained. It's the cats, squirrels, and old ladies I worry about." Zwickey explains that when he's on duty, the kids don't cross until he tells them to, no matter what the traffic signal says. "The kids know my system. My system is to get in the middle of the street, look in all directions, and tell them to come when it's clear." Zwickey is so well known for the care he takes and the time he puts in with the kids that Captain Klinge has received several requests that Zwickey not be moved from his corner.

Both Zwickey and Greenidge are colorful characters with interesting backgrounds. At the annual Burns Park School open house last year, they were far and away the liveliest speakers in an otherwise lackluster program.

PETER YATES

Bert Greenidge

As a boy, Don Zwickey lived in Ann Arbor for five years from 1913 to 1918. While here, he developed his lifelong interest in music, taking up the flute under the tutelage of Helen Snyder, who, in her nineties, is still here today. Moving to Detroit in 1918, Zwickey neglected his studies because he had decided that his future lay in playing the flute in movie theater orchestras. As he tells it, "Just about the time I was ready to start working, the talking pictures came in. I made an overnight decision to return to school." He enrolled at Detroit Teachers College (now Wayne State) and earned the first of several college degrees—just how many Zwickey is reluctant to discuss because he doesn't want the other crossing guards to think he is putting on airs.

On graduating from Teachers' College, Zwickey taught music in the Detroit Catholic school system by day and moonlighted by night at Masonic Auditorium. There he played flute for some twenty years, accompanying such groups as The Ballet Russe and The San Carlo Grand Opera. When the head of his school's music department called Zwickey on the carpet and told him he expected his music teachers to be home in bed at night, not playing at Masonic Auditorium, Zwickey switched disciplines and became a mechanical drawing teacher. Zwickey also played first flute for the Center Symphony Orchestra of Metropolitan Detroit for thirty years. When he retired from schoolteaching eleven years ago, Zwickey, who is divorced, moved to Ann Arbor because of his interest in listening to good music. The concerts at the U-M bring many of the world's fine musicians to Ann Arbor, and Zwickey can be in his seat at Hill Auditorium only a few minutes after leaving his apartment in Huron Towers.

Both Zwickey and Bert Greenidge find the opportunity to do something with their days to be more important to them than the school crossing guard's pay, which is $14.33 per school day. Greenidge, whose mobility has been reduced a little in the past few years by arthritis, says, "I like to be doing something, that's why I do this job. I like to get up in the morning and go somewhere."

Bert Greenidge was born in Barbados in the British West Indies in 1895. In 1916 he gave up teaching in Barbados because the pay was so poor. Furthermore, he adds, "You couldn't get a degree unless you were white." He emigrated to Montreal with the hope of enrolling at McGill University. When he was unable to get in, he moved to Flint, where he had some cousins. He got a job at the Buick factory driving a crane ("Something I never saw in my life in Barbados," he says), married, and had five children. All his children, except for one who died, graduated from college. In 1951, after a divorce, he married an Ann Arbor widow whose husband had owned a small trucking company. Greenidge operated the trucking company until 1966 when, he says, the government forced him to retire or lose his retirement benefits. Ann Arbor Chief of Police Rolland Gainsley, with whom Greenidge had become friendly while operating his hauling business, suggested that he become a school crossing guard, and Greenidge has been a familiar sight helping Ann Arbor's children get to school ever since.

Greenidge says it's not much fun being a crossing guard in the winter. He would rather be down in Barbados "taking a few sea bass," but his wife prefers to live in Ann Arbor. So Greenidge makes do with visiting his native island during the schools' summer vacation. —*Peter Yates*

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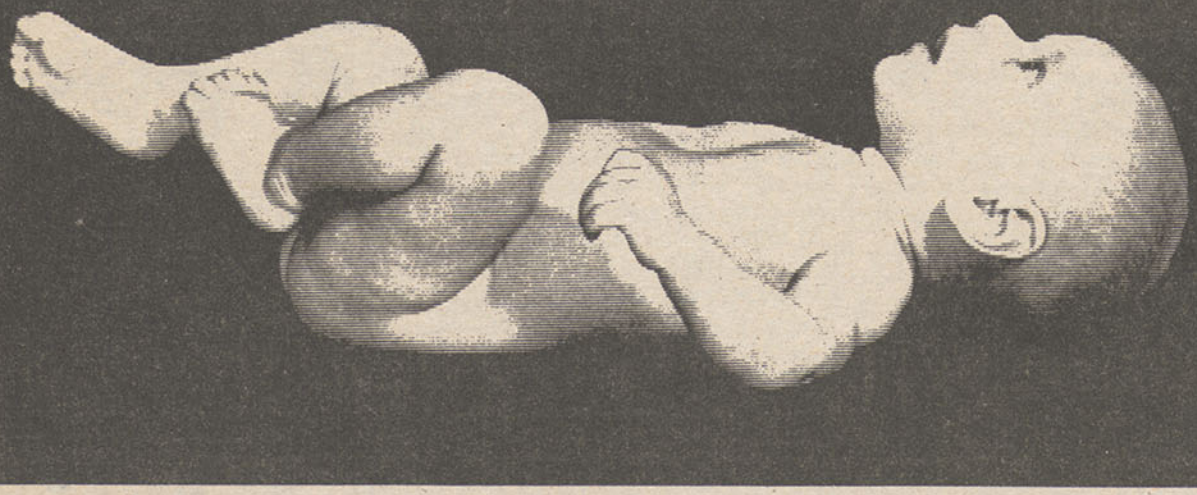

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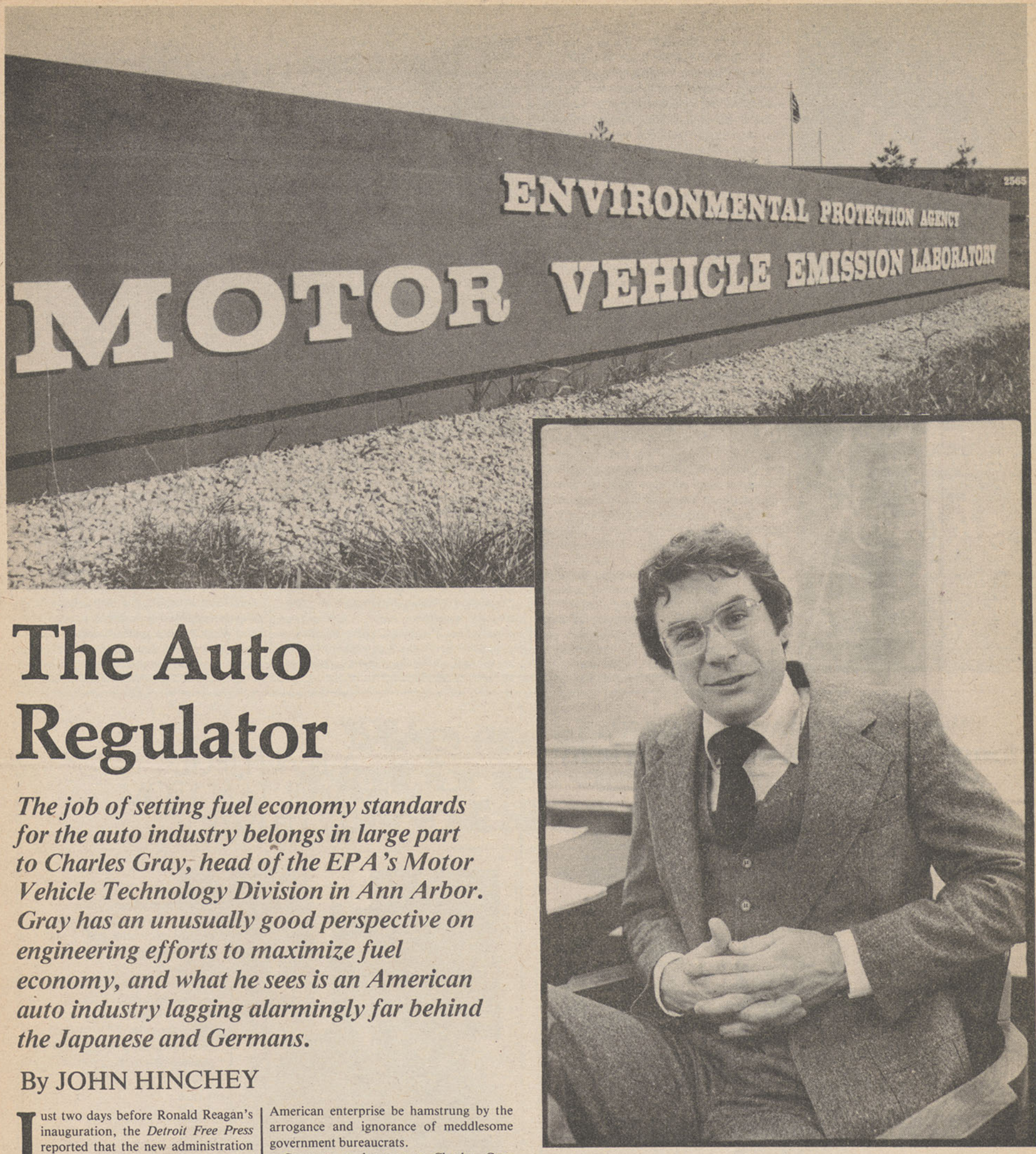

The Auto Regulator

The job of setting fuel economy standards for the auto industry belongs in large part to Charles Gray, head of the EPA's Motor Vehicle Technology Division in Ann Arbor. Gray has an unusually good perspective on engineering efforts to maximize fuel economy, and what he sees is an American auto industry lagging alarmingly far behind the Japanese and Germans.

By JOHN HINCHEY

PETER YATES

Just two days before Ronald Reagan's inauguration, the *Detroit Free Press* reported that the new administration was looking to industry, and not to environmental groups, for candidates to fill the top posts in the Environmental Protection Agency. Reagan's people said they were seeking executives with management experience and technological background, but their preference for businessmen was also naturally interpreted as the logical first step in fulfilling Reagan's promises to get the government off the back of American business. What better way to insure this than to recruit regulatory officials from the industries to be regulated? No longer, runs the implicit promise, will American enterprise be hamstrung by the arrogance and ignorance of meddlesome government bureaucrats.

Government bureaucrat Charles Gray recognizes a message in all this for himself. Gray, 34, is the director of the Emission Control Technology Division of the EPA's Motor Vehicle Emission Laboratory on Plymouth Road in Ann Arbor. His division establishes vehicle emissions control and fuel economy standards, develops test procedures to insure compliance with standards they establish, and develops inspection and maintenance programs to assure that vehicles remain up to these standards during use. These responsibilities entail continual intervention into the heart of the auto industry, and that makes Gray's position very hazardous politically. As a civil servant, not a political appointee, he is not worried about his job, but he worries about what the new administration will let him do. "I'm not expecting bad things," he insists, "but I am concerned." He's concerned that the Reagan administration may be less aggressive than its predecessors in supporting the EPA's legislative mandate, and also that the EPA could become even more of a scapegoat for the economic woes of the industries it regulates.

When Gray hears people call the EPA's relationship with the auto industry interfering and oppressive, his face breaks instantly into a broad grin. Gray's face is the kind that tells everything before he even speaks a word, and it speaks mostly in smiles, for he is a man of apparently unshakable self-confidence. The impish grin with which he greets these attacks on the EPA is his way of telling you that nothing could be further from the truth. His own story of his relationship to the auto industry is almost exactly the opposite of what the public com-

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monly hears from conservative politicians or from the industry itself. Although auto executives regularly rank the EPA second only to imports as the chief source of the industry's current decline, Gray attributes the auto industry's problems to its lack of enterprise, not its lack of freedom from regulation. He is in a good position to make this assessment. The EPA, he says, actually has to pressure the auto industry, through the standards it establishes, into technological development programs. If anyone is obstructing the auto industry's growth, he has come to believe, it is the industry itself.

Gray can understand why the industry resists the government's emissions control standards, but he is completely bewildered by its fierce resistance to the EPA's efforts to raise fuel economy standards and to improve fuel economy technology. After all, fuel economy is a crucial factor in today's market, as the boom in imported auto sales attests. "They ought to be grateful to us," Gray cooly observes. "The only reason they've improved the fuel economy of American cars to the point that they are able to hang on at all competitively is that we've forced them to improve. They fought us all the way, and they're still fighting the idea that they've got any further to go." What Gray sees, almost incredulously, is an American auto industry doing its best to minimize and evade rather than to meet head on the challenges which confront it. It flies in the face of everything he was raised to believe about the American economic system.

Gray describes himself as "fundamentally conservative" in his values. He grew up in various parts of Arkansas, where his father was a school superintendent, and he still holds the traditional values of his small-town Southern upbringing. At home in Whitmore Lake, his life revolves almost entirely around his work and his family. For pleasure, he enjoys outdoor sports with his family, especially wilderness hiking, serves with his wife as a youth group leader at Whitmore Lake Methodist Church, or indulges in more work. He spends his eight-hour day at the office managing his division's diverse research and policy-making efforts; responding to the many calls upon his technological expertise from other government agencies, from industry, and from academics; and planning future regulatory strategies. But he is also committed to keeping up with his field, chemical engineering. This he has to do on his own time. (He emphasizes that he does not want to move up to a bureaucratic position that would not challenge him as an engineer.) Even though he is unhappy that his work has taken too much of the time he would like to spend with his family, a poster hangs over his desk depicting an exhausted cockroach propped up against a partially-eaten piece of birthday cake, with the caption, "Always take on more than you can possibly handle, or else you will never do all you can do." It's a gift, presumably in good humor, from his wife. Gray's passions are simple, persistent, and few, but he also possesses a quick, volatile humor, a ready, easy-going affability, and a bright, infectious eagerness to get working. He wears fashionable three-piece suits in tweeds and stripes, but his manners are, in the most appealing sense, pure country—an impression greatly deepened by his striking resemblance to a number of familiar country singers—the rugged, weathered features, the lean, jittery compactness, the penetrating gaze, and the fluid, mobile smile.

Apart from a youthful ambition to become a basketball coach (he played guard on his high school team), Gray seems always to have wanted to be an engineer. He attended the University of Mississippi chiefly because it offered a program in Engineering Management which combined business and engineering courses. "I had a very general interest in working with problems engineering could handle," he recalls, "but I got pointed toward chemical engineering mainly because of an exciting chemistry professor I had in college. When I was a junior, I did a research paper on nuclear waste disposal problems, and I was really bothered by the govern-

The American auto industry, says Gray, "ought to be grateful to us. The only reason they've improved the fuel economy of American cars to the point that they are able to hang on at all competitively is that we've forced them to improve. They fought us all the way."

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PETER YATES

Charles Gray with a two-cylinder Japanese Diahatsu Cuore, a 41/50 mpg urban car designed primarily to be low-cost. Not yet available in America, it sells for $2,800 in Japan. Gray's job requires him to keep up with state-of-the-art technology in order to be able to give the auto industry an informed assessment of what it can do.

ment's simplistic 'dilute and disperse' policies. I did some more papers dealing with similar issues, and it gradually became clear to me that the problems of environmental pollution and waste of natural resources were the two big technological challenges we faced. Ever since high school I had had high ambitions for myself, but now I knew what I was going to do."

Esso's Exploration and Production Company recruited him after his junior year for two summers of work, in 1968 and 1969, on secondary and tertiary oil recovery. "This was when the oil industry first began to find less new oil than we were consuming," Gray recalls. "We were given briefings every Friday, and during those summers this was the big news. People forget, but the first expressions of concern about dwindling oil supplies came not from environmentalists, but from the oil industry itself." Gulf hired him upon graduation, but he was almost immediately drafted into the Commission Corps of the U.S. Public Health Service, the smallest of the six uniformed services. There he investigated alternative fuels as a solution to the air pollution problem. Just as his two-year hitch was ending in 1971, the EPA was formed by consolidating programs in various Federal departments. Gray continued his work on alternative fuels for this new agency. The primary responsibility for this effort was transferred to the Energy Research and Development Administration in 1974. Gray stayed with EPA to work on its emission control program, and he became Director of the Emission Control Technology Division in 1977. His division's involvement in fuel economy has grown out of its emission control work, since the two are closely related aspects of engine technology. The issue of fuel economy is currently his major preoccupation.

Gray claims that he remained in government instead of returning to Gulf, as he had initially planned, because civil service allowed him to move more quickly into management. But his real motivations appear more complicated than that. For one thing, he is hardly a natural-born public official. "I was anti-government until I got drafted into it," he says, and his appreciation of government's role has grown out of his native conservatism rather than displaced it. He believes in free enterprise, in American initiative and innovation, and he shares the general conservative antipathy to big government. But he does recognize the need for an active role for government within this conservative framework. The free enterprise system, he feels, takes care of society's needs only insofar as they exert pressure on the marketplace, but environmental problems are among those that don't take care of themselves in this way. Hence, the need for government regulation and even for government initiative in developing environmentally "safe" technologies. Here Gray sees a place for himself. He believes in the value and necessity of the regulatory functions he supervises, but he remains with EPA only because the greatest engineering opportunities are to be found there.

"We have too much government," he says, "but not nearly as good a government as we ought to have. Our federal system should be sleek and efficient. It needs to be competitive with private industry in recruit-

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THE PROBLEM: Her company does not have a qualified retirement plan.

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ing talent. It is almost impossible to get bright, can-do people when private industry will pay twice what we can. All we can offer is an opportunity to make a difference in a very basic sense, and we have been increasingly successful in finding good people with a fundamental concern for environmental and energy issues. But industry is beginning to use us as a scapegoat for all their problems. If this attitude prevails, we'll lose our appeal to our best employees."

And if that happens, the EPA will lose its ability to handle effectively the momentous tasks it has been given. The EPA has been able to upgrade emission control standards only because its people know as much about engine technology as the auto industry does. EPA engineers have access to the industry's most advanced technological research, and EPA sets its standards in terms of what can be practically achieved, as indicated by its research and testing of advanced technology. In addition, EPA always does thorough cost analyses so it can develop standards that are not only technologically feasible but also economically practical. Consequently, though the auto industry has grumbled about government interference with its freedoms, its grumblings haven't carried much weight. "Free enterprise" doesn't amount to much without "enterprise." So far, in this instance, all the enterprise has been coming from the government, Gray feels.

What especially amazes Gray is the auto industry's hostility to EPA's fuel economy work. EPA began publishing fuel economy data during the 1974 oil crisis, and in 1975 the Energy Policy and Conservation Act gave it the responsibility for setting and enforcing fuel economy standards. As with emission standards, the EPA contracts for some original hardware research and does a little of its own, but its chief aim is to stimulate industry to step up its own research and development. "Most of what we do," Gray explains, "is technology assessment research. We assimilate and analyze information, much of it based on trade secrets to which we have access, and we project possibilities from what we learn. The leading edge of fuel economy technology is coming from Japan and Europe, especially West Germany, and so far we have been unable to change that. We can't get the American industry interested."

In fact, industry has resented and resisted EPA pressure about fuel economy even more than about emission controls. Gray can't understand why, because fuel economy sells cars. "Our auto industry has fought change every inch of the way. First they said that car buyers wouldn't be interested in anything over 20 mpg because buyers wouldn't be willing to make the necessary sacrifices in size and performance. Then they said 25, then 30, and some are now beginning to mention 40. Their figures have always been one step behind what the public was beginning to show it wanted to buy and two steps behind what foreign competitors were ready to offer."

Part of the problem, he says, is that the American auto industry continues to underestimate the seriousness of the energy crisis. "We use six million barrels of oil a day for transportation, and by 1985, or 1987 at the latest, there won't be enough oil left to supply that need. This is the view of the oil industry itself. My friends from my Esso days tell me the outlook is very bleak. And Senator Jackson's Energy Committee, which has access to all kinds of proprietary information, is very pessimistic. This is not a good sign. The auto industry is simply not reacting to this situation. The best you get is Ford saying that it will be cheaper to go to alternative fuels than to try to optimize fuel economy. But *no one* believes we'll have adequate alternatives before gasoline reaches $3 to $4 per gallon and is very hard to get at that. So the market is not going to stabilize at 35 to 40 mpg. Our foreign competitors are preparing to do two to three times better than that, and they'll dominate the market if they do it alone."

"The market is not going to stabilize at 35 to 40 mpg. Our foreign competitors are preparing to do two to three times better than that, and they'll dominate the market if they do it alone."

Another part of the problem, as Gray sees it, is that the American industry has simply lost its appetite for change and innovation, even in the face of what Gray calls an "impending disaster." A year ago Gray chaired the Transportation Task Force of the Sawhill Project. A study of ways to conserve fuel consumption throughout our economy, it was commissioned by Energy Deputy Secretary John Sawhill and organized by Denis Hayes, Director of the Solar Energy Research Institute. This study was charged to generate new ideas and fresh initiatives on the energy problem. Two major recommendations emerged from Gray's Task Force. It proposed an 80 mpg fuel economy standard for the near future. And it suggested that our alternative fuel program's nearly exclusive focus on developing a synthetic crude oil is a mistake if it means paying less attention to readily available alternatives like methanol. The study was completed in June. But the Energy Department didn't release it until last month, largely because of industry pressure to suppress it. Gray doesn't expect much public fanfare about it, and he has virtually given up hope that the study itself will affect industry thinking. He showed me some comments by industry representatives invited to participate on a review board. "One of our central proposals is that 80 mpg is an attainable and desirable standard. What do they reply to that? Look," he said, pointing for me to read first GM's and then Ford's responses. "They don't contest its feasibility. They say, 'We could do that, but the public wouldn't buy it.' Period. No explanation why the public wouldn't buy it. Can you believe that?" he asks, in a tone that flows back and forth between the glee of vindication and baffled disappointment. "What can you say to that kind of thinking? They don't want to think in terms of change. They don't want to lead the market, because they are afraid of the risks. They are afraid of getting to the market ahead of the buyer. Well, that is not going to happen here, but if that's what they're worried about, then they should see us as trying to do them a favor. Setting the legal minimum at 80 mpg would take all the risk out of planning for them by guaranteeing a market. They wouldn't have to worry about gradual downsizing. They could turn their energies and research resources to constructive purposes."

As Gray begins to open up about what the auto industry could be doing, his talk picks up speed and energy, and his tone shifts from bemused mockery to rushing excitement. He is impatient that industry sees the challenges it faces as problems, not opportunities. "The auto industry thinks Americans love big cars. But they haven't offered anything really new in decades, and they've forgotten that what Americans *really* love is exciting new technologies. They should be developing a variety of single-use cars to replace the conventional multi-use cars. They should be developing new technologies for four-passenger and two-passenger urban cars. Families would begin to buy more cars, each for different uses. If they would show the courage and imagination to seize the market with new products, instead of just trying to slow down the loss of the market for their old products, this could be a bonanza time for them."

Well, why don't they? Gray usually has more answers than anyone else has ques-

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tions, but he has no answer to this. Each time I asked him, he would start up as if to say something and then fall silent. "Well, maybe . . . I don't know. It's perplexing to me. I begin to wonder whether I'm off on a wrong trip." But these self-doubts don't run very deep. Gray makes his living telling people "you can do it this way," and the only way to convince him he's wrong is to show him "no, you can't" or "we can do it our way better." But the auto industry's only response is a demoralizing, "What's there to do?"

Does Gray agree with former GM Vice President John DeLorean's assessment that the auto industry's troubles are due largely to the shift in control from engineering people to finance people? Gray thinks it is certainly part of the problem. "You know, that's not how it is in Japan," he adds. "Over there, the lawyers and accountants work for you."

Even if his faith in the irrepressibility of American enterprise should turn out to be merely naive, Gray doesn't shrink from putting it to test. At a time when mere self-interest would dictate that he lie low and retrench, he continues to press hard for rapid and steep upgradings of pollution and fuel economy standards. And he continues to look for new ways to communicate both the urgency of the problems and the options for resolving them. He is now preparing a series of presentations to promote methanol use as a viable alternative fuel. And with Frank von Hippel, a Princeton physicist he got to know while working on the Sawhill Project, Gray has written an article advocating a 60 to 80 mpg fuel economy standard, to be published sometime this spring in *Scientific American*.

In all Gray's efforts, he is sustained by his faith in America's historic zest for technological adventure and by his sobering sense of the stakes of this particular challenge. "What are we? People living in a very short blip of time with no concern about the future? I have kids—we all do. Unless those fundamental values make a difference in the way we do things, we'll burn it all out. Industry is capitalizing on the present dire economic situation in an effort to frighten us all into taking a very narrow, short-term view. It wants a very short-sighted kind of protection from the government, as if to say, 'you should back us, right or wrong. Don't question us, don't bother us with other perspectives.' Well, this country functions best in an environment of critical review. Most of the time the open market system provides that environment, but it doesn't always. And it doesn't here. Ten to fifteen years ago we began to question big business's control of us. We can't afford to stop asking those questions, now more than ever." □

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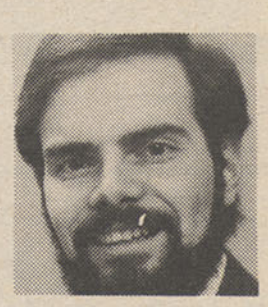

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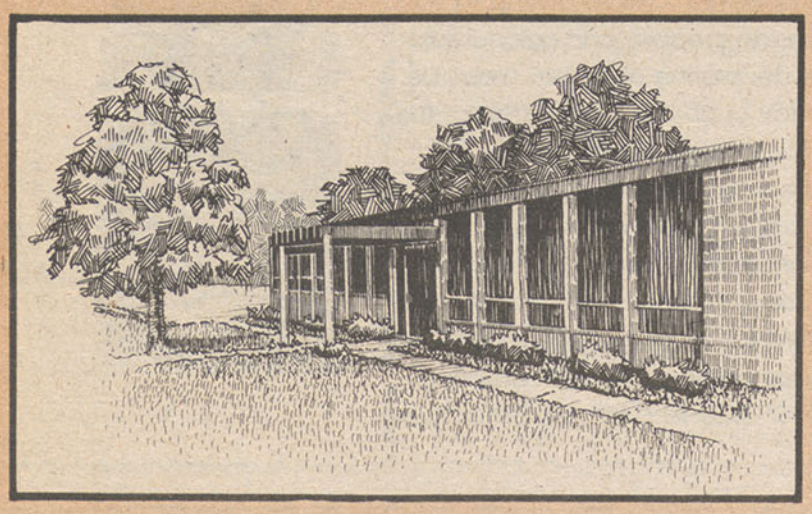

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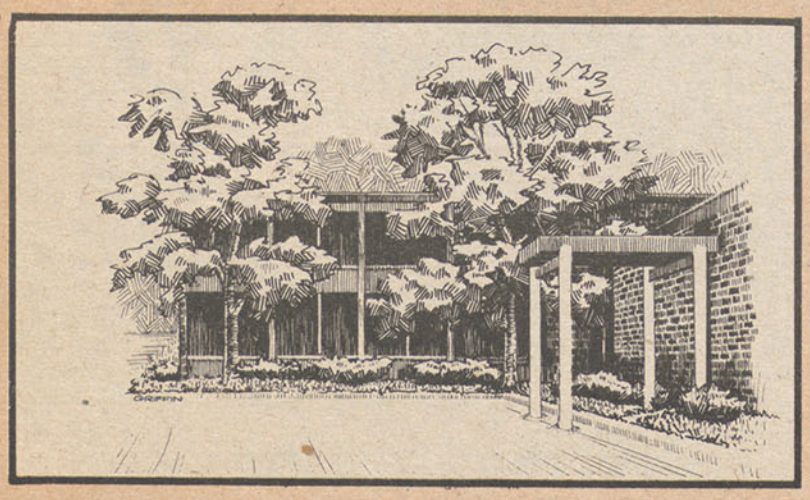

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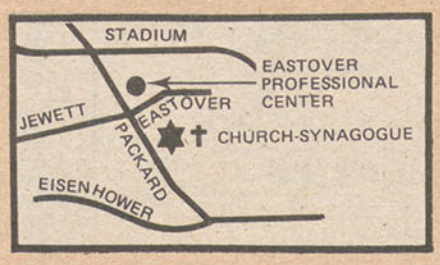

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THE FREE PRISONERS OF ANN ARBOR

After two spectacular crimes, Ann Arborites have taken a sudden interest in a ten-year-old state program which lets convicts re-enter society before their sentences are up.

By TOM WIEDER

Eleanor "Nony" Bailey was nineteen, the daughter of U-M English Professor Richard Bailey and a 1978 graduate of the Earthworks program at Community High School. She planned to attend college and hoped eventually to manage a rock band. She had been driving a Yellow Cab for only a short time.

Timothy Hughes was thirty-nine, a cook at the Flaming Pit restaurant. In 1972, Hughes had been convicted of murdering a woman missionary worker in Westland by strangling her with her pantyhose. He was sentenced to fifteen to thirty years in prison for second-degree murder.

On December 22, 1980, Bailey was dispatched to pick up Hughes at 1124 E. Ann Street. The house, owned by landlord Louis Rome of Lansing, was used by the Michigan Department of Corrections as a "halfway house" for inmates of the state's prison system. Hughes was one of the inmates.

Later that evening, Hughes was shot and then arrested by a Pinckney policeman who saw him with a knife chasing a woman across the front yard of a home. A few hours later, Nony Bailey's body was found lying in shrubbery along a Livingston County road. Hughes has been charged with her murder.

On January 24, 1981, two armed men staged a holdup at the China Garden Restaurant on Washtenaw Avenue. The two men were serving sentences in the state prison system for armed robbery and burglary. They were not escapees. They resided in another "halfway house" at 506 West William Street.

The two dramatic crimes have touched off an angry and frightened reaction by a broad spectrum of Ann Arborites demanding that the Department of Corrections take immediate action to change or terminate what is to them an obviously dangerous program. Anger focuses on the Department's plan to set up a seventy-person "halfway house" at 1700 Broadway. To them, the state's program of small "halfway houses" scattered around the community is out of control, and a large facility like the one proposed could only make things much worse.

The state's "halfway house" or Community Residential Programs were developed in the late 1960's to ease the transition of convicts from prison life back to living in communities. The Department of Corrections has actually operated such "halfway houses" in Ann Arbor for nearly ten years. Most Ann Arborites have become aware of them only since Nony Bailey's murder.

The Department of Corrections views the proposed Broadway facility as at least a partial solution to the problems the community is concerned about, rather than a cause of further difficulties. The community doesn't seem to be listening. The Department's record of mismanagement of the existing program has undermined any trust the community may have placed in the state agency. Also, the community doesn't understand what the Community Residential Program is and how it should function.

The local problem is also part of a broader state-wide and national problem. The rapid rise in serious crimes in recent years has greatly increased the number of convicted felons who must be placed somewhere, and the prison system has been strained beyond capacity. This overcrowding has spawned a number of lawsuits challenging the constitutionality of keeping people in these overcrowded conditions. In Michigan, a successful suit by the now-defunct Human Rights Party resulted in a court order limiting the number of prisoners who may be kept in the state's major prisons. This order has increased the pressure to find community alternatives.

The Department of Corrections operates two types of facilities under its Community Residential Program. Both could be called "halfway houses," but neither is technically known as such. One is the resident home, a private home in which the home owner is given money (presently about $13 a day) for room and board for each inmate placed there. Timothy Hughes and the two alleged armed robbers all lived in such homes.

The second kind of facility is a community corrections center housing anywhere from 20 to 150 inmates. They are operated directly by the Department of Corrections in buildings either owned or leased by them. The proposed 1700 Broadway site would be a community corrections center.

Resident homes are generally used in small communities where there aren't enough inmates to justify setting up a Community corrections center. In a community the size of Ann Arbor or Washtenaw County, there are more than enough inmates in the program to warrant the creation of the larger, centralized facility, which corrections officials would prefer to use. It is more efficient and provides greater supervision and control of the inmates.

Residents of both types of facilities are expected to be working or actively seeking work. They must have weekly office visits with local corrections agents, and they are subject to visits at their places of employment. All are subject to curfews, which are as early as 6 p.m. or as late as 1 a.m., depending on the prisoner's record, behavior, and work schedule. Resident homes have no supervision during the day, just two to four "bed checks" by roving guards at night. Corrections centers have round-the-clock staffing, so it is easier to keep track of prisoner's whereabouts.

Presently, there are about eighty-five pre-parole inmates living in Washtenaw County. As of March 1, only about ten of them were housed in the two resident homes still operating in Ann Arbor. Because four other resident homes were closed in recent months and because there is no community corrections center, more than seventy of these inmates are on "extended furlough." They are living with family, friends, or on their own in the community, with absolutely no daily supervision. Tom Moyer, local spokesman for the Department of Corrections, admits that many of these seventy are on furlough not because the Department thinks they are ready for it, but merely because there is no other place to put them. While city officials battle with the Department of Corrections over what type of facility to place inmates in, seventy convicts, not yet eligible for parole, are living unsupervised in the community.

Ann Arbor's only experience with the Community Residential Program has been with resident homes. That experience inspires little faith in the Department of Corrections. Until late December, there were six resident homes in Ann Arbor, the ones at 245 Sunset Road and 923 Wildt Street (neither of which has attracted much attention), the house at 506 W. William, and three houses, since closed, located near University Hospital and owned by Louis Rome.

According to a Department of Corrections policy directive, resident homes "provide a structured setting within the community where support, guidance and supervision are provided for selected eligible prisoners and parolees." In fact, the homes have turned out to be little more than boarding houses with no professional staff and little supervision.

The same policy directive also requires that local ordinances such as zoning and fire codes are to be complied with. In addition, the directive specifies that the home operators contracted with must be of "demonstrated credibility and responsibility."

In contrast to these responsible-sounding policies, the program's operation has been anything but responsible. The 506 W. William home, for instance, does not have the required city Certificate of Occupancy. As many as eight persons have been housed there, although the city zoning ordinance allows only five. A recent inspection by the city's Housing Department turned up three pages of housing code violations.

The Corrections Department's vigilance in selecting "responsible and credible" home operators also seems open to question. Louis Rome, owner of the three homes near University Hospital, was described by local Department of Corrections official John Gellick as a "notorious slumlord." Rome received much notoriety over a decade ago when he was cited for numerous housing code violations. He was, at the time, Staff Director of the State Crime Commission, a gubernatorial appointment. He eventually plead guilty to several housing code violations and left his post at the Crime Commission, partly as a result of the housing controversy. Despite this background, the Department contracted with Rome to place twenty-six inmates in his three houses.

The Department of Corrections requires very little of the private home owner. The owner need not have expertise or training in dealing with prisoners or skills in counseling or supervision. Rome claims that the people he hired to be resident managers of his homes were "very good at working with

people," but admits that none of them had any sort of professional training.

Mark Pilkinton has lived next door to the West William resident home as long as it has been in operation. A U-M assistant professor in Speech Communications and Theater, he says he "once looked upon the halfway house system with liberal compassion." Now, he says, "This liberal compassion has dissipated completely."

In a letter to City Councilwoman Leslie Morris, Pilkinton detailed what it was like living next to the halfway house. "We supported the concept of the small halfway house. We assumed the young men were guilty of non-violent crimes, had been given short sentences, were nearing their parole dates, had family ties in Ann Arbor or Washtenaw County, and held full-time jobs. It never occurred to us that the State would place six feet away from us (yes, the houses are that close) men who were convicted of armed robbery, who had as much as three years to serve before parole, who had no family ties to the City or County, and who were unemployed.

"Over the past three years, we have been willing to tolerate many unacceptable behaviors emanating from the house next door, including smoking marijuana on the porch, urinating on the side of our house, throwing empty beer cans and bottles onto our porch, and swearing and screaming sessions in the street. At one point, a fight in the house resulted in a blood-covered resident of the house pounding on our front door. Our terrified babysitter called the police, did not admit the man to our house, and promptly went into a state of shock.

"While we might tolerate inconvenience, we will *not* tolerate blatant threats to our safety. The deteriorated situation clearly threatens our safety, the safety of our two small children, and the safety of the entire neighborhood and community."

Partly as a result of Pilkinton's complaints, the owner of the West William house, Rev. Esque Wells, decided to end his resident home operation as of March 1. This move may solve Pilkinton's problem, but not the community's. Most residents of the Wells's house will probably go on extended furlough, like those in the Rome houses, closed in December.

Corrections officials blame many of their problems with the resident homes on their inability to set up a community corrections facility in Ann Arbor, which they say they would have preferred to do. Such a facility would be staffed twenty-four hours a day and operated by the Corrections Department. According to Perry Johnson, Director of the Department of Corrections, the inability to find an appropriate site for such a facility, combined with the overcrowding pressures, forced the department to place more inmates in resident homes than they would otherwise have preferred to do.

"We've been trying to get a halfway house in Ann Arbor for four years," says Johnson. "What the public hasn't understood is that the halfway house we're contracting for (1700 Broadway) was not an effort to expand our system. It was an effort to consolidate and provide better control for our system. It's difficult to get property in Ann Arbor because of the student pressure on housing."

Johnson's enthusiasm for a community corrections facility, and particularly the Broadway site, is shared by almost no one in Ann Arbor. Nearly a hundred citizens turned out for a February 5 meeting to discuss the proposed facility. All who spoke opposed the project. Their feelings are shared by both parties on City Council, which has vowed to fight the project in court, if necessary. Although City Administrator Terry Sprenkel, like most administrators, seldom takes a personal stand on such issues, he has released a strongly worded statement opposing the center.

The state would like to use this facility on Broadway to house convicts, but massive city-wide protests have made it unlikely. As a result, some seventy convicts have been released into the community with virtually no supervision.

The corrections facility has been denounced as a "mini-prison," inconsistent with what many view as the halfway house concept. To many, that concept suggests placing formerly institutionalized persons in a small, home-like setting so that they can get used to living like ordinary members of the community. A seventy-person facility is, critics charge, just another institution, except that it's in the middle of a neighborhood. Speaker after speaker at the public meeting voiced support for the idea of reintegration of prisoners through halfway houses, but argued that the proposed facility doesn't meet the definition.

Perry Johnson claims that the community misunderstands the concept of halfway houses for prison inmates. "You have to keep in mind that there is a significant difference between a halfway house for mental illness and for prisoners. If you're placing a retarded person in a community, you're finding a home for that retarded person where that retarded person may live the rest of their adult life. For the average prisoner, the halfway house is a quick transition. It's to get them in the community so they can find employment, get some experience on the job, save a little bit of money, and be able to make the next step to living on their own on parole status. It's principally a work-release program. You're trying to

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find a home station that's within travel or commuting distance, hopefully near public transportation so that it facilitates their finding employment."

A chief complaint about the proposed facility is the belief that a single location with as many as seventy prison inmates duplicates the crime-breeding culture found in larger institutions. It would be better, Mayor Belcher argues, to have the prisoners unsupervised but scattered around the county, than to concentrate them together in one place. Johnson disagrees. "It's very rare that we've had a serious crime within a center. It's very rare when we have center offenders commit a crime close to the center."

The Corrections Department position is that, regardless of what the state or local community may do or wish, a number of pre-parole criminals will be living in the community. A state-run facility with constant supervision is a safer place to put them than unsupervised resident homes or extended furloughs.

Fred Postill, Sheriff of Washtenaw County from 1973 to 1976, now heads his own criminal justice consulting firm. He has provided planning and management assistance to corrections facilities all over the country. While sheriff, he operated a halfway house for jail inmates in Ypsilanti under a federal grant. Postill criticizes policies and practices of the Department of Corrections, but he thinks the Broadway facility may be the best of several unsatisfactory alternatives.

Ideally, Postill says, seventy or so inmates would be located in perhaps a dozen home-like facilities scattered about the community, with round-the-clock staffing for each, combining the advantages of small size with constant supervision. But Postill says this approach is prohibitively expensive and unfeasible, given the state's severe budget crunch.

The key to successful community corrections facilities is locating them in urban areas with access to jobs, Postill says. If the physical facility is adequate, seventy inmates is not too many for one location, because greater supervision is more important than small size. He discounts the notion that a facility of that size recreates "prison culture" and breeds more crime. "These are people with little time left on their sentences. They're mostly concerned with getting out, not with peer ties in the institution."

Contrary to many critics' charges, the Department of Corrections denies that overcrowding has largely determined the scope of the halfway house program. According to Director Perry Johnson, the program was planned and developed long before the overcrowding issue arose. "The claim is that much of what we are doing is an answer to overcrowding. That isn't so," says Johnson. Johnson does admit that the program has grown beyond original expectations because of overcrowding. "We were tolerated by the courts, and the prosecutors, and probably the public, in our expansion, because people recognized that we had serious prison overcrowding, and where are they going to go?" Johnson says the overcrowding forced his department to expand the program faster than he would have liked, but not that much. He estimates that, of approximately 2,200 inmates in community programs, all but 200 or 300 would have been placed there regardless of overcrowding.

"You don't lock people up forever," says Johnson. "Ninety-nine percent of

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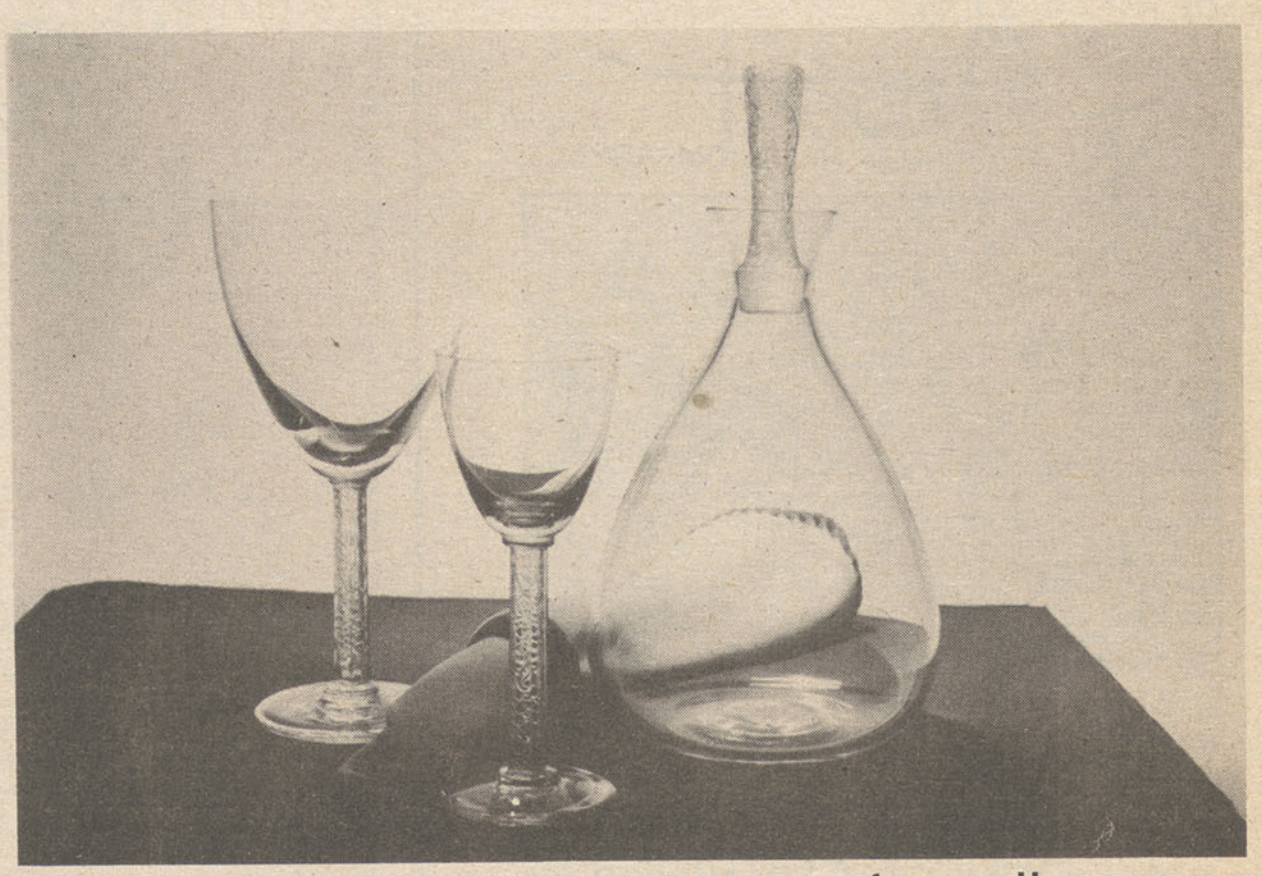

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them are coming home. Not many of them die in prison. It's a matter of when they're coming home. The majority are coming home within two years of the time they are locked up." Johnson says that the inmates sent to halfway houses will be coming out in a few months anyway, and that the benefits of easing their re-integration into the community outweigh the costs of crimes committed by halfway house residents. In support of this, he cited a Department of Corrections study which found that halfway house residents commit only about one-quarter the number of crimes as a like number of prisoners released directly into the community on parole.

Despite the outrage over the two dramatic crimes allegedly committed by halfway house residents, and despite police reports of numerous arrests of other residents, almost no local public officials or private citizens have called for an end to the halfway house program. Even the program's staunchest critics, including Mayor Lou Belcher and City Councilwoman Leslie Morris, say they support the idea of halfway houses, properly administered. The arguments in favor of the Broadway facility might have prevailed a year ago, or even a few months ago, but the events of recent months have hardened local residents: two dramatic crimes, barely a month apart, allegedly committed by halfway house residents; involvement with a landlord whose reputation is unfavorable; even the selection of the Broadway site. The University Center for disturbed adolescents, which operated for many years at the 1700 Broadway site, was owned by psychiatrist Arnold Kambly. After years of controversy involving charges of patient abuse, the center was finally closed down. (Now Kambly is merely trying to rent his building to the state and will have no part in operating the facility.) Nevertheless, neighbors who dealt with the problems of Kambly's center are unwilling to deal with another potential problem-maker.

Corrections officials say they are the victims of some extraordinarily bad luck. William Kime, deputy director of corrections, told citizens that two violent crimes among a relatively small group of inmates were a statistical anomaly. "The odds are against it, but once in awhile, it happens. I'd be surprised if we had a murder by a halfway house resident in the next ten years."

The community seems unlikely to be reassured by such statistical assessments, and the Kambly house proposal is probably doomed. On February 18, the city's Zoning Board of Appeals unanimously turned down Kambly's request for a variance to allow him to rent the Broadway building to the Department of Corrections. A Michigan Supreme Court decision allows the state to override local zoning decisions in the siting of state facilities. To do so, however, would violate the Department's own policies and insure a lawsuit by the city.

The defeat of the Kambly house proposal will not settle the issue. Corrections officials are clearly frustrated, and they are more than willing to try to get local citizens to share the burden. William Kime told the February 5 meeting: "The seventy or eighty inmates in Ann Arbor are going to stay in Ann Arbor. The question is, under what conditions and where they are going to be in Ann Arbor. Where can we put them? If not the Kambly property, guide us to another place."

Local officials are willing to work with the Department of Corrections, but the events of recent months have made them extremely skittish. As a result, they may be looking for concessions and guarantees that are unrealistic and possibly counterproductive. Some progress, however, has already been made, and state officials are well aware that they will have to bend over backwards if they expect much cooperation.

As Mayor Belcher sees it, the issue is largely one of trust, or lack of it. "I say to the Department of Corrections, 'Why should I trust you? You haven't lived up to any of your agreements, our codes, etc.' " Belcher says the city has no assurance that if it goes along with a seventy-person corrections center, the state won't open additional resident homes to house even more prisoners. Belcher also questions whether the state will run a corrections center any better than it administered the resident homes.

The state wants Belcher to form a citizens' site selection committee to help locate a site for a corrections center. Belcher is willing to form a citizens' committee on corrections problems, but he says it won't be a site selection committee because he doesn't accept the premise that a corrections facility is going to be located anywhere in Ann Arbor. Democratic councilwoman Leslie Morris shares Republican Belcher's opposition to the state's plans.

Local officials have a number of complaints that they want addressed before they'll willingly accept any new state facilities. Of prime concern is the method the state uses for screening and selecting inmates for the community program. The Department of Corrections says it uses a complex actuarial formula designed to measure the risk a particular inmate poses to the community and his likelihood of success in the program. Automatically excluded are predatory sex offenders, drug traffickers, prisoners with a pattern of assault, and those with backgrounds in organized crime. Inmates with very low risks of assaultive crimes or crimes against property may be allowed to live in halfway houses up to three years before parole. Belcher questions whether the state's criteria are valid and whether prison officials follow their own rules, anyway. He would like the city to have a say in who gets sent to facilities in Ann Arbor, but it seems unlikely that the

The victim: Nony Bailey, 19, was driving the cab that picked up halfway house resident Timothy Hughes following an afternoon of drinking after an old girlfriend told him to get lost.

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(Left to right) Top row: Donna Baker (formerly at Plain Jane's), Kerry Reyes, Martha Slavik (formerly at the Hairitage). Bottom row: Barbie Shippy, Sandy Hartman, Mary Van Wasshnova.

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Department of Corrections would give the city this much authority.

Another area of dispute between state and local officials concerns where inmates are from. Inmates are supposed to have ties to the community they're sent to. Belcher and Morris, among others, question whether this is the case. They suspect that Ann Arbor, with its liberal reputation, is considered an "easy mark" for state officials looking for a place to dump prisoners from other parts of the state. Belcher has repeatedly pointed to the fact that Dearborn and Livonia have no halfway houses at all, suggesting that Ann Arbor is carrying the burden of those and other cities. But Belcher admitted that he could not document this claim with any statistics.

Corrections officials steadfastly maintain that Ann Arbor is not being overloaded. They cite statistics indicating that Washtenaw County receives about the same number of returning felons as it commits to the system each year through local courts, although they may not be the same individuals. Some local residents go elsewhere, while some non-residents choose to come here because of educational opportunities at U-M, E.M.U., and Washtenaw Community College.

Belcher is also concerned that a number of the prisoners remain unemployed for extended periods of time, in violation of corrections policies. He says it isn't surprising there are problems when men are left with no jobs and no money. He wants to see the state improve its job placement program before it can expect much cooperation from the city.

Belcher also insists that a corrections center should not be placed in a residential neighborhood. Ideally, he'd like to see it located outside the city limits, if anywhere. Asked how inmates, who don't have cars and often work irregular hours, would get to and from work if a facility were so located, Belcher says it is the state's responsibility to provide transportation, though admits that the state's money problems put the Department of Corrections "between a rock and a hard place."

These disputes will not be resolved quickly, and as long as the city continues to battle with corrections officials over the particulars of community facilities, prisoners will continue to be placed in the community without supervision. City officials may be promoting an even worse situation than the one they are complaining about now.

Part of the problem, of course, is money. If the state had more of it, it could build more prisons and keep all but the safest risks locked up. But there's never been much of a constituency for higher prison expenditures, and the costs are enormous. If the average prison sentence in the state were extended from the present three years to four, the estimated cost of constructing new facilities would be $300 million, and annual operating costs would be $54 million.

Nony Bailey's murder was the catalyst for much of the community's angry opposition to new corrections facilities. Ironically, there was probably nothing short of keeping Timothy Hughes locked up forever that would prevent that sort of thing from happening. According to local Department of Corrections spokesman Tom Moyer, Hughes was technically eligible for parole. "He had nine years of good behavior. The Parole Board could have just shipped him out. Corrections wanted to test him in a more structured setting than parole. We took our best guess." □

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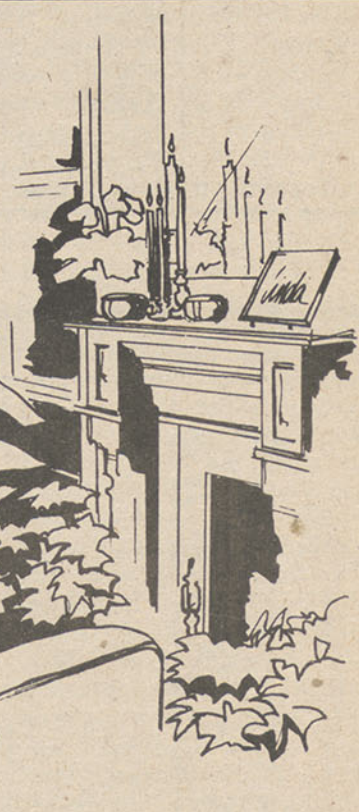

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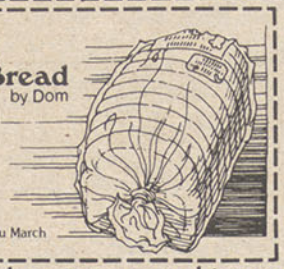

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The Tentmakers

Fox Tent & Awning—a small-scale industry that hearkens back to a time before regimentation and assembly lines.

By ANNETTE CHURCHILL

The following article is based in part on information given to us by Duane Fox, former vice-president of Fox Tent and Awning, the venerable Ann Arbor business that was started by his father the year Duane was born. Mr. Fox died on January 30, not long after our interview. Fox Tent and Awning was his whole working life. Because we asked him about his business and not about himself, he volunteered little that was beside the point. For example he never mentioned that he had survived a kamikaze attack while serving on the battleship Dakota during World War II

When you enter Fox Tent and Awning at 617 S. Ashley, you step back into another age. Here there is no sleek outer office with a Bigelow on the floor and a rubbery potted plant in the corner. No receptionist announces your presence over a squawking intercom. Walk in the door, and you are in the vanishing world of craft industry. This is a shop, not a factory. Sunlight streams through large windows facing west and south into the sixty-by-forty-foot room. 43 years of shop traffic have smoothed the old wood floor and given it a satiny glow. The astringent smell of cloth puckers the back of your nose.

Two boxy cutting tables, as wide as a ping pong table and twice as long, stand in front of the wall at the back of the room. On the wall are knocked-together shelves that hold odds and ends of specialty fabrics. Heavy wooden boxes have screen door handles screwed to their fronts to pull them out by, like drawers. They hold industrial strength zippers, grommets, and other small tent parts. Ten heavy-duty sewing machines and one leather-sewing machine that dates from the turn of the century are ranged around the room. Seven employees are present, each working on a different project. Duane Fox, 60 years old, short and smiling, is the son of the founder of the business. He's working at a machine with four cones of heavy white thread feeding into it. "This one makes a chain or sugar bag stitch," he explains. "Fox Tent and Awning used to be a family corporation. Two years ago my son David bought it and now I work for him. I don't do too much around here anymore. Here, I'll take you around.

"My father, Alex L. Fox, started this business in 1920 in Ypsilanti. He moved it over here in 1937. At first he made side curtains for touring cars. When cars didn't need side curtains anymore, he went to making awnings and tents. The biggest part of our business today is renting out tents. You know the Fox motto—'We Rent Tents For All Events.' In the winter we make and repair tents that are anywhere from 12' x 12' to 60' x 400' in size. That's Edna Kitts at the far end. She does most of our specialty work—small custom-designed canvas items like covers for scientific equipment, musical instruments, and such. Edna's been here 18 years. The one in the corner is Tom, my son. He's been here since he graduated from high school 15 years ago. I've been here since high school myself, except for my years in the navy. That's our manager, David Patrick, going into the office there. He's been here for 37 years—13 as manager. The young fellow sewing on that big tent by hand is Bill Ely. He's been here 14 years. Our bookkeeper, Mary Smith, has been here for 16 years this time around. She worked for us for five years before the war. Then she raised a family before she came back to us. You should be talking to my mother, Myrtle Fox. She's 87 years old and remembers everything about the early days of the business. That's Ellie Flanagan sewing a canvas cover for a video camera. She's our rookie—only been here two years."

At the cutting table David Patrick is guiding a cutting machine as it chomps through many layers of canvas at once. Handsome and younger-looking than his years, he has a quiet sense of authority. "I learned my job from Mr. Kiessel, who was manager here for forty-seven years. I do most of the designing, and I help customers with their designs—tell them if they are practical. I supervise the work, schedule it, and do some of it myself. Everybody here does a little of everything. Every day there is something different to do. It's kind of like an old harness shop that way."

"Almost everything we make is custom work," Patrick continues. "We don't do much production work anymore. During the Second World War we made thousands of commandpost tents for the Army, and right now we're making seven thousand bags for collecting soil samples for the State Highway Department. But most of our orders are for one or a few of a kind. We once made a big tent in the shape of an egg for the Kaiser-Fraser Corporation. They took it around the country to display their cars in. We made instrument covers for Bendix that went to the moon. They're still up there. We make canopies for churches, hotels, and restaurants and even awnings for houses. They're coming back in style. They help keep a house cool and save on energy used for air conditioning."

Patrick explained that the main thing Fox makes is large tents for its rental business. "Tent canvas," he explains, "is woven in North Carolina of long staple cotton. It's treated to be fire and mildew retarding and water repellent. All seams on tents are felled—lapped over and double-sewn with nylon and cotton thread. The cotton is important. When the tent gets wet, the cotton swells up and fills the needle holes of the seams. We use polypropylene rope now instead of hemp. It is stronger, lighter, and doesn't absorb water. Big tents are made in sections—ends and middles—that can be looped together to make them any size you want. You start with an end of the width you want and keep adding on middles until you have the right length. A tent 300 feet long can cost $80,000 to make. Each section has a main pole that's driven three feet into the ground plus four quarter poles. The reinforcements where the poles go through holes in the tent fabric have to be sewn by hand. A tent is roped and staked every eight feet all the way around. It must be able to withstand winds of seventy-five miles an hour."

Workers at Fox like the freedom from routine. "We come in in the morning, take a look around to see what needs doing, and do it. Nobody has to tell us," one of them remarks. Mary Smith says, "They know I know my job. Nobody pressures me."

During the cold months men operate sewing machines alongside the women employees. In the summer they form the crews that travel all over the state and sometimes as far as Duluth to put up and take down big tents. Fifteen extra young men, most of them students, are hired for these crews in the summer. They, too, like working for Fox and tend to return throughout their

Workers at Fox like the freedom from routine. "We come in in the morning, take a look around to see what needs doing, and do it. Nobody has to tell us."

undergraduate years and even through graduate school to roam the state, haul heavy tents, and swing twelve-pound sledges all day, staking the tents down. Summer work on the tent crews has the romantic appeal of the vagabond life, akin to that of harvesting teams and carnival workers. Bill Ely says it's hard work but he loves it.

The 1944 Barnum & Bailey circus fire in Hartford, Connecticut, sent shocks through the tent-making industry. 167 people died under the flaming big top, many of them children. The tent was waterproofed with paraffin, and it exploded once the fire got going. "All tents were waterproofed with paraffin until that fire," Duane Fox recalls. "We never thought anything about it." Today's tents are made of canvas that's been chemically treated with fire retardant waterproofing.

Out in the storage area of the back room Duane points out hundreds of large, dusty duffel bags containing tents. "I guess we have three to four hundred of them. They're rented out for things like car sales, auctions, celebrations, Oktoberfests, bingo games, revival meetings, and fairs. We go nuts around here in fair season. A tent lasts six or seven years. Eventually it gets dirty and there is no way to wash a canvas tent. There's no way to get mildew out of a tent, either. Wedding tents are in circulation for only two years. People naturally want them very clean. When a tent gets wet, it has to be thoroughly dried before it's put away. We spread tents out to dry on the slopes of the Michigan stadium. Sometimes the whole stadium is draped in tents."

Myrtle Fox remembers the firm's early products in the 1920's—side curtains for touring cars and also automobile hood covers. "The hood covers were made of oiled cloth over thick felt, and they were lined. They buckled right over the hood of your car to keep the heat in and the cold out so you could start up in cold weather," she explains. "We sold Army surplus tents just after the First World War. When they were all gone, we started making tents, along with gym mats for the Detroit schools and newspaper boys' bags for the *Detroit News*. I sewed on those things myself after I put the children to bed. We made the big canopy the University used to use for its winter commencement, and we made the big tent for the first stockholders' meeting at Ford Motor Company after they went public in 1956."

Products change slowly at Fox Tent and Awning, staff turns over very slowly, and the company still accepts small mending jobs that require the use of heavy sewing machines. People who can think in terms of tents hundreds of feet long are still glad to put a new zipper into your winter jacket. Edna Kitts is real good at it. □

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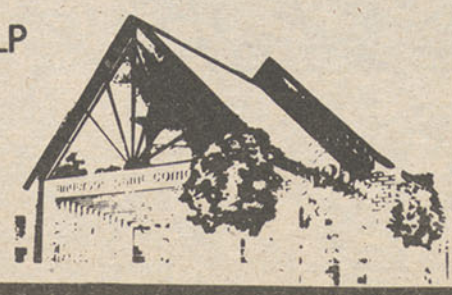

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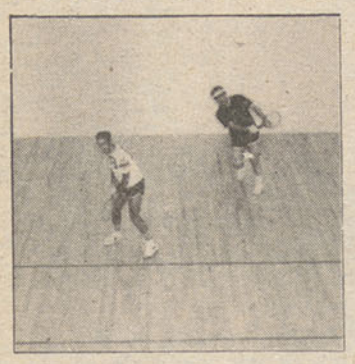

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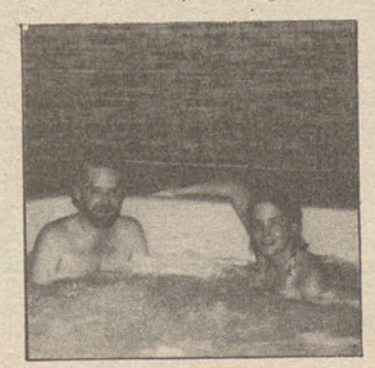

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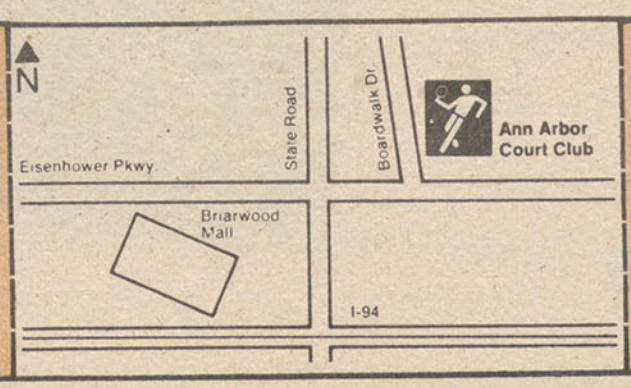

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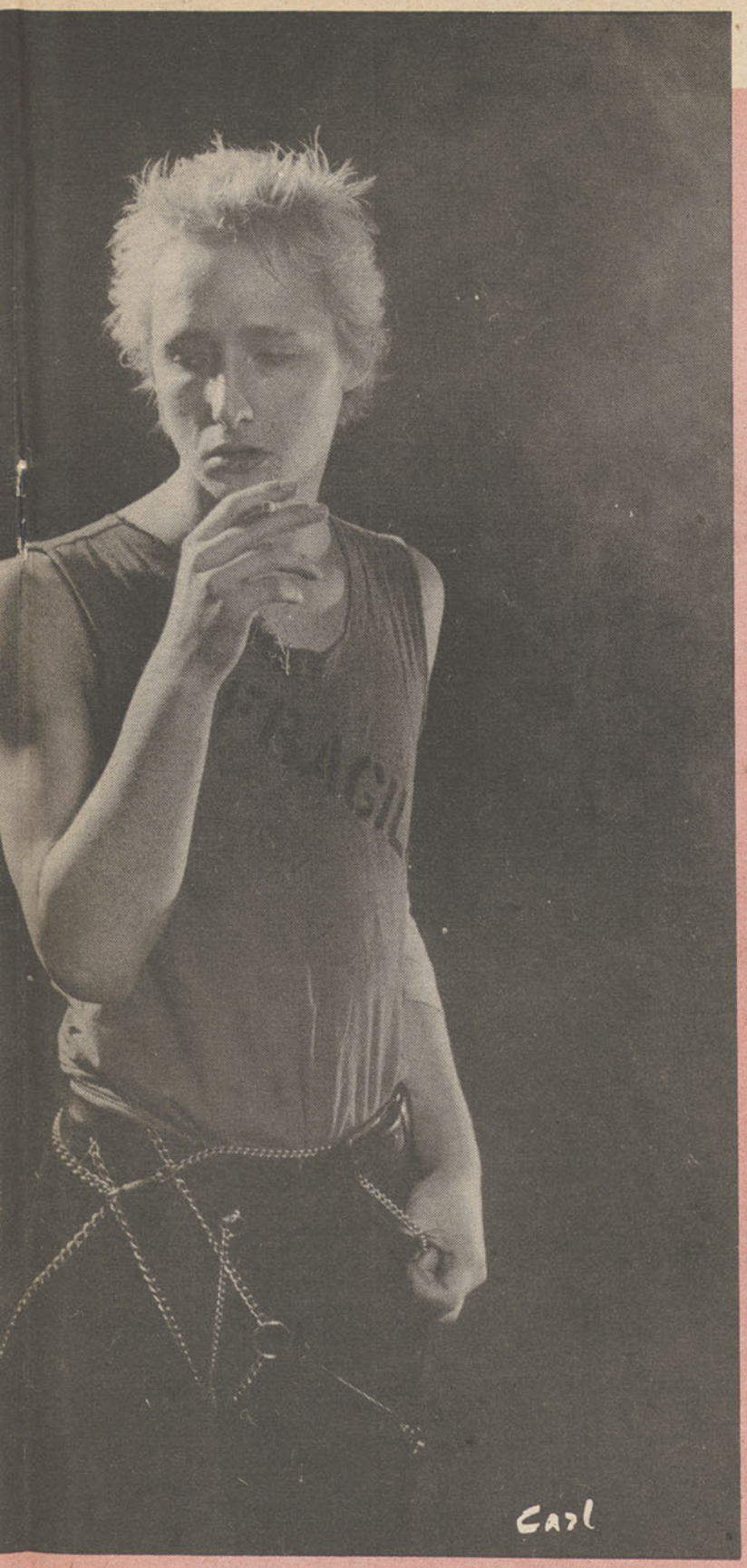


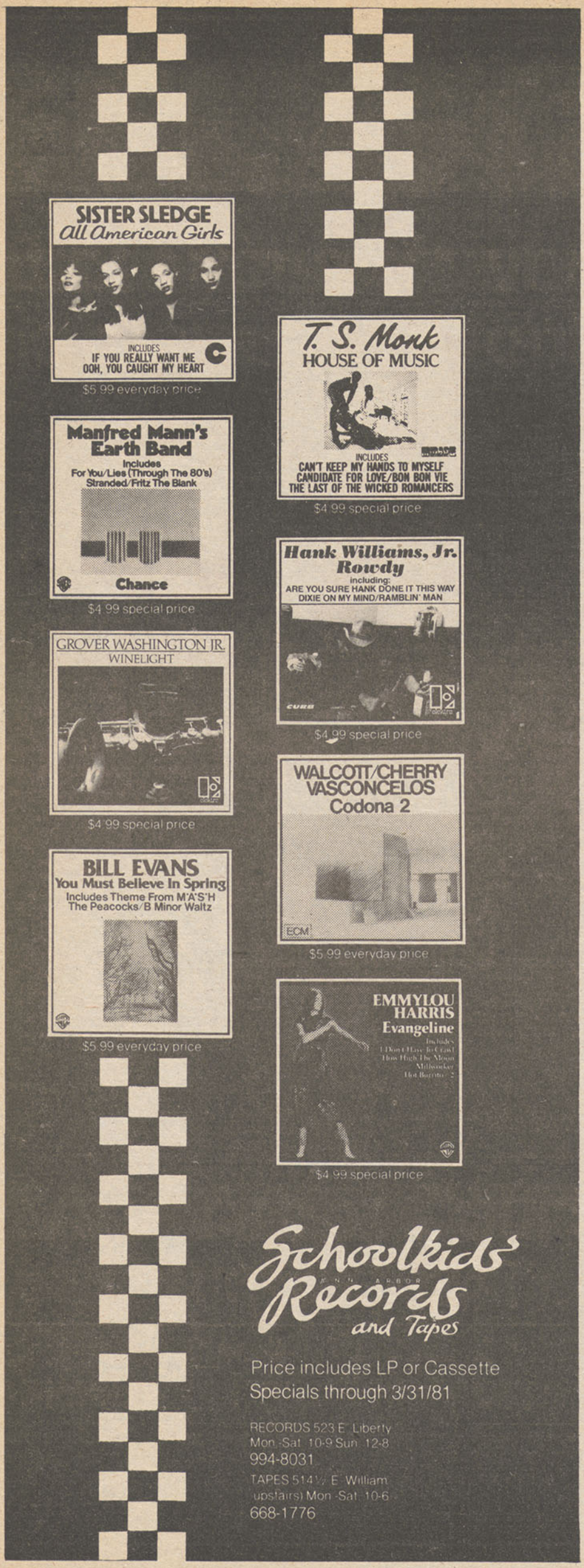
PUNK and BEYOND

First-person accounts

Eight people talk about the most provoking youth phenomenon since the hippies and what it means to them.

By GARY GREGG
Photos by PETER YATES

Punk's a scene rooted in New York, Los Angeles and San Francisco, but catching on in every city with a bar that'll let kids resembling Fifties hoodlums climb onto a stage, plug in their guitars, and hammer away. More than anything, authentic punk is a frame of mind: angry, crude, adolescent, rebellious, and theatrical. The deafeningly loud music expresses it with unintelligible lyrics screamed over fast, repetitive guitar and drum cadences. "Pogo" and "slam" dancing capture the punk spirit with frantic hopping and slamming into strangers. Punk



fashion displays it with torn T-shirts, motorcycle jackets, spandex pants, bleached hair, studded belts, chains, and safety-pin jewelry.

Hippie fashion looked best in sun and moonlight, blending with organic hues or splitting the sun's brilliance into dayglow rainbows. Punk fashion comes to life under mercury vapor street lamps, in dark interiors pierced by flickering neon and harsh white shafts of spotlights.

Punks know the frontier is gone forever. So they play the underside of the city: the street tough, the streetwalker, the reclusive weirdo who only comes out at night.

Thanks to American mass culture's remarkable ability to assimilate practically anything and make money off it, punk has now become a part of mainstream fashion. Punk sells designer jeans on TV—in the person of Blondie's lead singer Debbie Harry. Bloomingdale's sells pre-ripped T-shirts. In New York, where brush cuts and blue hair now barely attract attention on the street, punk has become stylish.

Punk's roots go back to the cities, to the Mid-Fifties and early Sixties, and to England. In well-publicized street battles between the mods and the rockers, punks were the rockers—tough, alienated working-class youth, shut out by a class-conscious system. The rockers weren't visionary or idealistic, nor were they drawn to psychedelic imagery and mind-expanding drugs. They had a brutal, exaggerated, nihilistic realism that defied genteel hypocrisy and got down to basics—which to them were raw and hostile. Punk heroes are James Dean in *Rebel Without a Cause* and Brando in *The Wild One,* and, much later, people like the early Rolling Stones and Patti Smith. Musically, punk went back to the Fifties roots of rock and roll. Later it acquired an overlay of on-stage theatrics that were masochistic, obscene, or merely destructive. Iggy Pop, the very first musician to mutilate himself on stage, was from Ann Arbor, of all places.

The Sex Pistols of recent fame were perhaps the quintessence of acted-out brutality. Their junkie guitarist, Sid Vicious, became punk's anti-hero when he went for the final flame-out, killing his girlfriend and then himself.

Current punks, who resemble the greased-hair and leather-jacketed rockers, mix rather than fight with New Wavers, who are more like the crewcut Mods with their skinny ties and sport coats. New Wave taps into the same roots as punk and shares its sense of alienation. But it's more stylish and intellectual, more sophisticated, less crude and violent. New Wave music and graphic art often involves technology, machine precision, synthesizers, space travel, and the like.

It's all living theater, they say, twisting one's character into a social satire. Punks and New Wavers would claim they're the true reflection of the Eighties—that they're showing us what hard times are doing to our hearts. Indeed, as our hopes in the future have dimmed, Americans seem to have developed a fascination with the heart of darkness, with Marlon Brando in "Apocalypse Now" as Col. Kurtz in the Cambodian jungle, J.R. in his Dallas skyscraper, Carrie in her high school corridors, Sid Vicious in his New York hotel room.

Ann Arbor's punk/New Wave scene first squeezed into the basement VFW Hall on Liberty Street beneath Sevá, until the veterans decided their meeting place wasn't such an appropriate place for anarchy. It cropped up in the New Old Brick loft, until the landlord evicted the Brick. It'll appear at the Star Bar for the indefinite future, unless the building owner's plans for an office building require the old building to be demolished. It's also currently sheltered in East Quad's "Half-Ass" snack bar, showcased in Second Chance's "Tidal Wave" concert series, broadcast over WCBN, (the U-M student radio station), and merchandised at Make Waves, a punk paraphernalia store on State Street near Olga's. Vintage punk attire is available at Fantasy Fashions on State near Hill.

By their numbers, punks and New Wavers aren't a force to be reckoned with here. But there's a fervor about the phenomenon that has attracted some talent and spawned a host of local bands: Destroy All Monsters, The Cult Heroes, The State, Ragnar Kvaran, The Sonics Rendevous Band, The Volume Whores, Thwarted, The Flexibles, The Strangers and The Urbations.

Ann Arbor has perhaps 50 or 60 people who live punk or New Wave lives. Scores more have rescued skinny ties from the back of their fathers' closets and turn out to dance themselves into exhaustion. New Wave music is replacing the old Stones' and Reggae tapes that have been the stock of many campus parties for years. The music, like the fashion and the art, tries to say something about life in the Eighties.

The punk scene is a complex drama in which older musicians (those over 25) and former hippies have adopted the punk lifestyle to keep alive the spirit of rebellion and maybe make a living off it at the same time, while talented teenagers enter the scene struggling with their own creativity and destructive impulses. The drama is meant to inspire a degree of terror. It needs a few players lured dangerously toward the heart of darkness, just as it needs an audience of "weekend" punks and curious onlookers.

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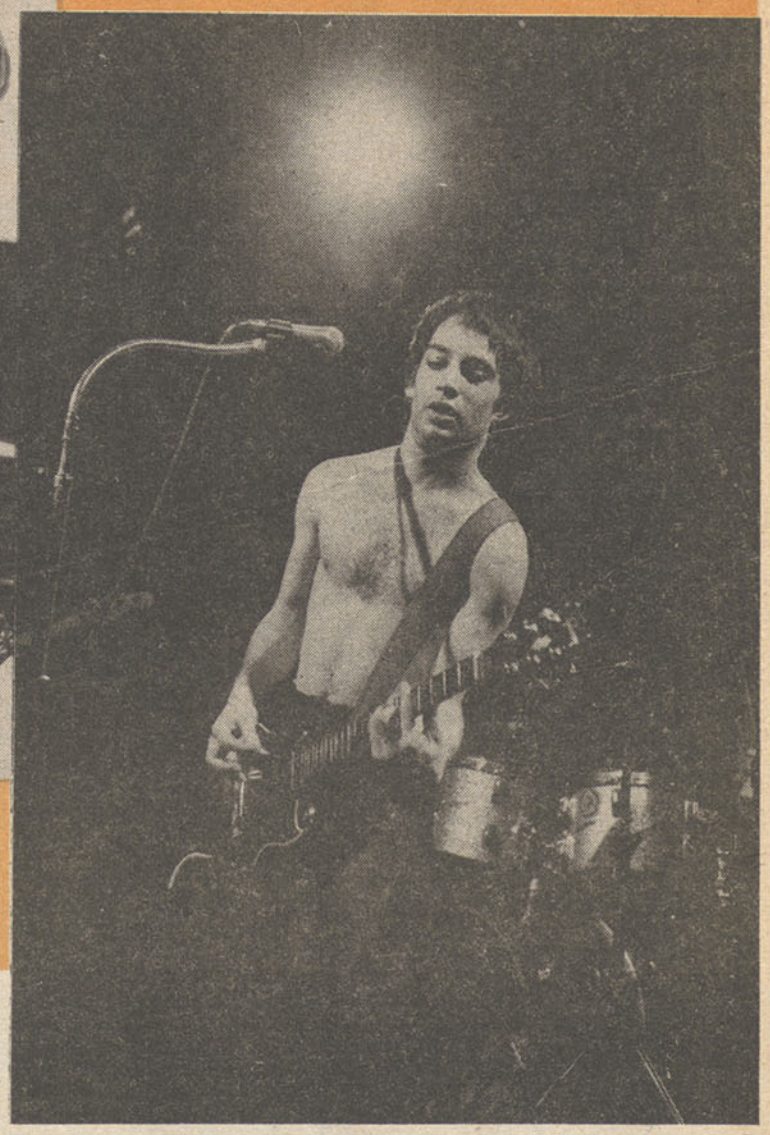
The Slits, (below) a British avant-garde group somewhere beyond New Wave, performed at Second Chance in November.

Art (right) and The State played at Second Chance in February.

Ann Arbor's own Iggy Pop, (left) an early punk of international stature, appeared with the Stooges at the Fifth Forum in 1969.



The entrance to East Quad's "Half-Ass" Half-Way Inn is an institutional steel door down a flight of concrete steps under a naked 500-watt bulb. Inside there is a long cinderblock wall with high windows looking out onto the undersides of parked cars. A dimly-lit jumble of chairs and tables are shoved together to clear a dance floor near the stage. Many people are dressed in bluejean student fashion. A few add thin ties, Sex Pistols buttons, torn T-shirts, or leather jackets. One young man in tennis shoes, Levi's, and a sport shirt looks like he's about to embark on a career in accounting—except for the studded dog collar around his neck. His date, wearing black leather boots and a tiger-striped blouse, stares dispassionately into the smokey haze.

Perhaps twenty Half-Ass regulars have really dressed up for the occasion. Hiawatha leans against the counter in the tiger-striped pants he wears when he performs. Marlene is in black leather from the points of her boots to her jacket collar. Chris has orange-pink hair and pants with large black and white checks. Carl wears a torn red shirt and black tie. Two-foot leather cords tie his wrists to his belt. Lucifer, has a red jump suit on, Stephanie a black dress and high high heels. Kathy, who came drunk, flicks lighted cigarette butts into the crowd.

A three-member band called The State is about to play. They hit their first song, loud and raw. "Most artists will be real careful about how much of themselves they expose," explains one vintage Sixties observer of punk and New Wave scenes. "They won't open their sketch books and let people see their rawness. But a lot of times that's where the real art is, right down on the bone. That's what the kids are trying to epitomize."

The State has just opened its sketchbook, but it's *too* raw tonight, even for the Half-Ass crowd. The band is out of tune, off tempo, and no one dances. The musicians soon become a target, finishing each song to scattered laughter and a chorus of "You guys stink" and "Get your asses off the stage." Finally, a handful of people throw bottles, which litter the floor in front of the stage with broken glass. The band plays on, and its leader, Art, rises to the occasion. He taunts the crowd, moves out off the stage into the broken glass, sneers at the audience, knocks over microphones with his guitar cord as he aims it machine-gun style at the hecklers. Finally, the set finished, he stomps defiantly from the stage, knocking over drums and amplifiers. Everyone agreed it was a great exit.

Two weeks later The State put it together on the same stage, kept people dancing, and left to an enthusiastic ovation.

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Art

Art lives with the rest of the band in the "State House" at the end of a dead-end court near campus. Its broken windows haven't been fixed since the last party. Some say Art keeps up the punk image perhaps better than anyone in town, aided by a pronounced cowlick, a deliberate shuffle, and a manner of cocking his head back arrogantly. He looks inarticulate but isn't.

"I grew up in Warren, and just like every other teenage kid, rock 'n' roll was the constant sound track to my life. I got thrown out of Albion college for 'immoral behavior.' It was the middle Seventies, which was a really confusing, directionless time, and that's how I was. Then in 1976 I came to Ann Arbor to get a band together. Playing rock has given me a sense of direction.

"To me, punk is just part of rock 'n' roll's punky attitude. To quote Chuck Berry, 'Don't bother me, leave me alone./ Anyway, I'm almost grown.' Rock 'n' roll is just that teenage feeling that you haven't been knocked down by life and don't intend to be.

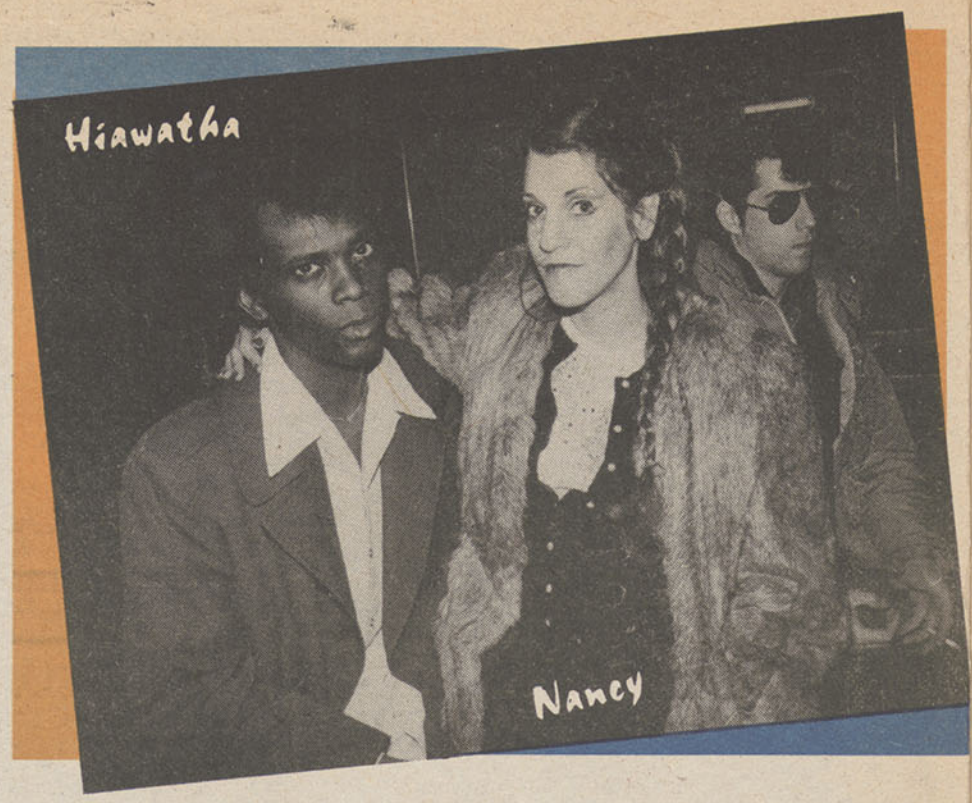
"What people started out calling punk was just an attempt to reclaim rock 'n' roll. It had been turned into the easy-listening, soft-decadence of the Seventies, with shirts open at the neck and coke spoons on chains. Disco had such a dehumanizing quality, but it fit the times. So punk, when it came along, was real fresh. With the Sex Pistols it was really hard core, more ascetic and stark. As a fashion statement, whew, that leather jacket just really fit right. It was a very cold scene, but rock 'n' roll was back.

"The character of rock 'n' roll is just like the character of how this country started out—it was considered rude and bawdy and rowdy and unmannered and too vigorous for polite European society. It was wide-open and had this ideal of freedom and the dignity of the so-called common man. America didn't have some Crown Ruffian, some ass with a crown on his head telling you that God sent him to rule over you. Don't bother us, leave us alone. That's the American feeling."

Hiawatha

The Cult Heroes live together in a house near the Big Ten Party Store. Their TV is tuned to a murder mystery. Ghosts dance across the screen from an ill-fated attempt to splice into the cable's movie channel. Heavy faded green curtains cover the windows, and a dozen or so people wander around the house, mostly in and out of the kitchen for spaghetti and beer. Hiawatha, the band's singer, sits at a drafting table in the attic next to a bottomless rattan chair. Cult Heroes flyers cover the walls—artwork compliments of himself and his bass player, he explains. Once the "Minister of Culture" for the White Panther Party, Hiawatha (his christened name) now has his own band. Today he carries on the counter culture struggle in front of an audience instead of in the streets. Tall, thin, and playful, hè gestures with flashing eyes. Once he entertained a surprised Art Fair crowd by singing with his head stuck in a bass drum while the rest of his body contored through a series of obscene postures.

"The term 'punk' is nothing more than a merchandising hook, an attempt to stick a commercial label on a real cultural grouping of people who've found themselves outside the net, like the hippies of the Sixties. There's a nihilistic statement being made now, where there was a pacifistic statement being made before. But I think the difference is all cosmetic. Underneath, there's the same rejection of established society.



"Most of the people we play for call themselves 'punks' or 'New Wave' aficionados, but what I see is a bunch of people who like getting a buzz on, who like sex, who dig music, and who are basically frustrated with the day-to-day, eight-to-five work world reality. A lot of the anger and violence is real and can be dangerous, especially since it's undirected. It's real important for the music to take that nihilism, that hatred, that disgust, that boredom, and somehow reflect it and turn it around so it gives people something to stand on—even if you can take it just a couple of words further than it was. An idea comes from someone out there, and you turn it into a tune. It's an incomplete idea, but when it falls on them again, it's been taken a little further, and then—'Hey, wow, that's what I was trying to say.'

"But then a lot of bands get exploited under the banners of 'punk' and 'New Wave.' Even the Sex Pistols. They mapped out a whole contrived package—like, all you guys have to do is be unpatriotic, and

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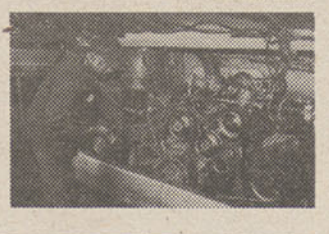

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have some sexual things about you and some intellectual things about you. That way the sexual side will relate to one segment of the buying market, and the political things will pick up the loose ends from the Sixties. It worked for a while, but it killed Sid Vicious—the pressure of creating a media image like that for somebody eighteen or nineteen years old to try to live up to. That kid turned himself inside out trying to be Sid Vicious and eventually killed himself."

Mike

Mike is nineteen. He starts with an angry lecture about pseudos, and he looks like he has every right to deliver it. He may be able to take off his punk fashion—his red Sex Pistols shirt, his leather jacket, his boots, his studded belt. But with his haircut, a flattop left long over his collar in back, he can no longer pass for straight. He says he gets uninvited abuse all the time.

"Punk is a way of life. Decadence. Life at the edge, you know? If you've ever speeded for three days, you know that raw feeling you get. It's pretty much living like that all the time. It's a reality all its own. Most of it is for the thrill.

"My parents understand, because they see this as just a fad for me. They know I'm not really a destructive child. I'm basically a capitalist and proud, you know, a greedy capitalist pig. I don't want to bomb the White House. Hell, I'm a part-time manager at McDonald's and may be a business major. I don't see much in punk beyond music and fashion."

Nancy

For 30-year-old Nancy Pastor, New Wave is about 'antique fashion' and the life she's trying to carve out with her resale clothes store, Fantasy Fashions. Nancy has intense, prominent eyes, and as she leans back looking for words, her face seems to hop stroboscopically across the black and white checked wall of her mannequin-cluttered fitting room. In a black miniskirt, go-go boots, and long, straight hair, she looks like she belongs in 1965. When she finally finds the words she's looking for, they pour out.

"There was a time, especially during the Viet Nam war, when everything seemed to make sense. It was easy to figure out who was wrong and who was right. I was a hippie, into simplicity, communes, spiritual consciousness, and social change. I thought we were the generation that would create a world where kids could grow up and be happy and people wouldn't suffer—because there was a solution to everything.

"Then things started changing. I suddenly found all my ideals being challenged, and things didn't seem like they were going to have this happy ending. I burnt myself out, I was confused and depressed, so I retreated. Then along came this thing I could identify with—punk. How can I really explain it? It's just something you somehow feel.

"The solutions are still available, but I can't sacrifice my chance for a little comfort in this world. For me, punk is a way I can say sometimes, 'I don't care because it hurts too much.'

"Punk's almost totally theater. It's fantasy. Didn't you love Peter Pan when you were a kid? Didn't you run around and play and do cool things? Weren't you allowed to dream and do all those things? And then the whole rest of our lives is always having to be like this and like that, and do this and do that, and we lose track of our fantasies. Punk's acting out, playing and having fun with those negative emotions we all have.

"Sometimes people go overboard. But you've got to do that sometimes, it's part of living theater. It's supposed to be troubling—that's what makes it exciting. It's got to make you wonder, it's got to make you REACT!!! It's got to make you get up and do something and not just be a lump, you know? So many people live like lumps."

Stephanie

Stephanie lives in a huge, rundown house near the Blue Front. Her third-floor room is reached by two flights of wooden fire-escape stairs, a hallway, a dark interior staircase, and another hallway. She sits on the floor, takes a sip of Johnny Walker, and puts down The Politics of Experience, *in which R. D. Laing tells the story of a teenage patient who thinks she has an atom bomb inside her and then asks whether she's more psychotic than the adults who have them atop intercontinental missiles.*

Stephanie is 23, short, thin and wiry. She brushes her blond hair up on one side and lets it fall across her forehead onto the other. She wears make-up that deepens and enlarges her eyes, completing an appearance that straight people tell her, without waiting to be asked, looks whorish. Sometimes that makes her laugh, sometimes angry. Stephanie, from Dearborn Heights, dropped out of college because she couldn't tolerate authority and structure. She writes and acts now. She's playful and brooding by turns, carrying on Camus-like dialogues about hypocrisy and destruction and fulfillment that occasionally wander beyond comprehension, but usually don't."

"The first time I heard punk was at a bowling alley bar. I heard three bands, and I thought they were terrible, the worst music I'd ever heard. But I'd never had such a good time in my life. I thought, well, I don't care if this is a joke, it's about the best time I've ever had. It was really strange, but from that day my entire life changed.

"My mother calls punk music trash. She says I'm a degenerate, that I wallow in the mire with the losers and riff-raff of society. But I find a lot more honesty in the music and the people, about what they do and say. It's a reaction to an overly-clean society like that reflected in T. S. Eliot's poems—he wrote in the late Twenties, when he was our age.

"You try very hard to reach some level of real feeling, and how it finally comes out is anger—infantile, nasty, raging anger. Nobody wants to hear it, but I think you still have to make people try to understand you. You fight so desperately to get away from that which is destroying you, but it's still a part of you and you have to remember that the anger is also turned against yourself.

"I need that expression, because otherwise life is so boring. There's nothing to do anywhere. I got mugged once, and I laughed, partly from fear and partly because I knew exactly what the guy was going to do, because right then we were on TV, on 'Mannix.' I'll probably die laughing, because life is pretty much of a joke, anyway.

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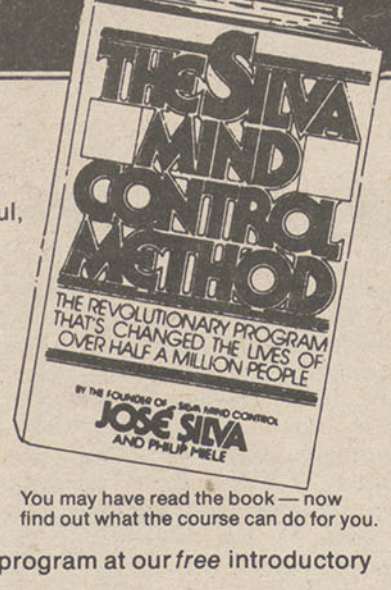
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"The punk scene, too—what happens after you break bottles on the floor? You think that's dramatic? No! Somebody has to clean it up. There's really no drama in life, there aren't even commercial breaks. It's just stupid."

Chris

Chris strolls past Ian's Patisserie in a dark trenchcoat, his short hair dyed pink and green. Someone yells, 'Hey, New Wave,' and he yells back, "Hey, no wave!' Someone once asked if he knew his hair was pink. He explained that it was due to a genetic defect. Chris came from Midland to the U-M art school, but he found it sterile and dropped out. For a while he designed window displays at Kline's, dressed in the GQ disco look, and made the gay disco scene at the Rubaiyat. Now he works at Make Waves on State Street, selling punk and New Wave paraphernalia. There he can be as outrageous as he wants.

"I didn't want to be cute and wear little designer jeans. I want to be ugly, just so I don't look like a clone. And the more outrageous I am, the more fun I have. It's like Halloween every day.

"As I got into the scene, I met a lot of interesting people—and some psychos, too. That's what's fun about punk: when you go somewhere, you never know what's going to happen. In Ann Arbor there's a little crowd that hangs around together, and you have to work your way into it. If you're a die-hard, people will start to get to like you. The longer you keep hanging around after concerts and being at parties til the end, people will start saying, 'Wow, he must be a real punk, he's still awake and moving.'

"I wouldn't try to make everyone New Wave—that'd be a really weird world. It's just cool being out and avant-garde. Sometimes someone will ask me why I don't paint or make sculpture again, and it's like my life is like a painting—it's like I'm trying to make my life into a piece of 3-D kinetic art."

Carl

A German shepherd named Sid answers the door at the westside split level house where Carl lives with his parents. Both professional people, they are immigrants who came to the U.S. so their kids could have a future. It's late afternoon, and his friends wander in and up to his room, which has newspaper clips of Sid Vicious' death on the wall, a bewildering variety of drugs spread across the coffee table, and the Partridge Family on the stereo. David is there, the science whiz who has just invented a new engine for interplanetary travel, has a half-foot-high stack of plans for taking over the world, and wants to go to an upcoming costume party as Hitler. Kathy is drinking and laughing and shouting, 'Stop asking questions and just hang out. You'll have fun.'

Carl hates it when people say he looks like Rod Stewart, but it's not without reason. His peroxide-yellow hair shows dark roots as it stands out in all directions. He has black pants, a torn red scrawled-upon T-shirt, a black tie, and he lies back on the couch, stretches his words with a wavering tone, and curls his lips and rolls his eyes for emphasis. "I'm not a punk," he says with a disarmingly coy smile. "I'm just silly." At 19, he's the Pied Piper for a group of "kids," as he calls them, who are his age or younger, half still in school. The scene? "I made it. I can turn it into anything I want." And in fact, the group does seem lost when he's out of the room.

"I was a hippie for a long time, but it was too boring, sitting on my hair. Then a friend came back from being a runaway in California, and was really punked-out. He explained it really well: being a punk is having as much fun as you can right now and not caring about the next few minutes. Once he put it that way, I couldn't resist. Have as much fun as you can—it seems so obvious. What else is there to do?

Three years ago Carl and his 13-year-old

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girlfriend ran away to New York. They hustled their way into the home of a wealthy old man who likes the company of beautiful young women and boys and provides enough money and drugs to keep them around. Both acquired heroin habits and turned tricks for money. Carl eventually got sick and came back to Ann Arbor, where he's now learning to be a chef.

"I'm quite serious about cooking," he says earnestly, "and I have to do something chic, you know. Being a chef, that's pretty neat. I can't believe myself—it's not like me.

"So I take a lot of drugs. It's just another way to have a little fun. Especially hard drugs—I like a lot of hard drugs. At a party there's a whole other atmosphere when there's someone in the bathroom hitting something up. I mean, we're not going to play pin-the-tail-on-the-donkey. What else do we do at a party? We push each other around, have a lot of sex. It's really silly, all of the boys all of a sudden turn homosexual."

Carl also spends money on bodyguards. "I give two guys ten bucks, and they get to see a band and drink. It's great to have people take care of you, because that way you can get real stoned and they'll take you home and stuff.

"It's good to have paid friends, too. Always paying for friendship and sex is much better than getting into some relationship—that's always bad in the long run. Sex is boring, anyway—I've never gone out of my way to get it.

"A few of us here are trying to die. It's so hard to die, and I've been trying for two years. You don't know what that means—you can't. I thought I would never be 18, and I'm going to be 20 soon, and that's grown up. I wanna be a kid forever. I don't wanna be no 25.

"I don't care if I live or die or if I hurt myself, as long as I get something out of it. People think I'm crazy. I don't feel crazy. What do I do? I dress weird. I don't comb my hair. I'm just like anybody else. But I guess not," he reflects, flashing the same charming smile. "You can always pick me out of a crowd."

Marlene

Marlene has been described as a punk "10." Short and thin, 16 years old, she cuts a striking figure in black leather. She grew up in a small Ohio town near Lake Erie, the daughter of a born-again evangelist minister, pulled straight A's without studying, got kicked out of school and then ran away to California. Two years ago, at only 14, she came back to the Midwest to start college, transferred to the U-M, and got expelled last year for being too generous to her dormmates with her drugs.

Now she's in school again, lured by mom and dad's promise of a new car. She lives alone in a modern apartment near campus, surrounded by stuffed animals, sheet music for her flute, and Sex Pistols posters. She talks of struggling with the punk scene, of wanting to move away from its romance with the Great Flame-out. Many of her thoughts end with a pause and then the comment, "But then I'm real young."

"Punk started out as a form of rebellion, but it's turned into something really shallow, like that you've got to shoot up and wear your hair a certain way. A lot of people think they want to die like Sid Vicious and it's going to be real cool and everybody's going to remember them and say, 'Wow, he was great.' But it doesn't happen like that. They just get really burnt out. A lot of people think it only takes a little while to go from burnt out to dead—they don't know how long it lasts.

"Myself as a person, I have a lot of different sides. Sometimes I can be really nice, and sometimes I'm not real nice. Sometimes I just want to destroy myself, just for a change of pace, I guess, and that's usually when I dress punky. When I feel insecure it's the easiest way to be. I know I can always fit in there—anybody can, being cold and defensive.

"But I'm getting bored with the whole thing. Pretty soon something new's going to happen, and it's going to be weird. Just watch—you can tell it's going toward more of a fantasy world. There's going to be some new music, and it's getting trippier. LSD's all over the place, and people are starting to do it again.

"A lot of the people who were real serious punks aren't anymore. They're starting into something different, realizing punk's dying and looking for something new. When they find it, it's going to be *so* different, because we've already hashed back the Fifties and we're rehashing the Sixties now, you know, and the only thing to do is move on." □

photo: Maria Krajcirovic

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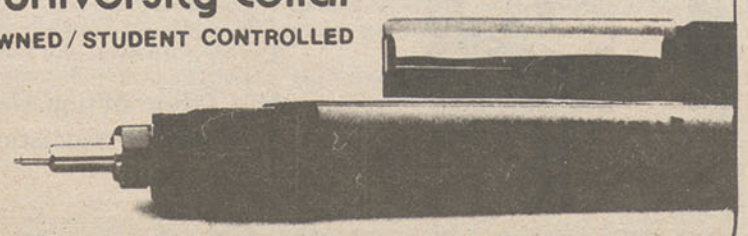

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Starring BEN JOHNSON AND CLOIS LEACHMAN

Friday, March 20th — 4 & 8
THE GODFATHER PART II
(Francis Ford Coppola 1975)
Starring AL PACINO, ROBERT DENIRO & DIANE KEATON

Wednesday, March 25th — 4, 7 & 9
THX 1138
(George Lucas, 1971)
Starring ROBERT DUVALL AND DONALD PLEASENCE

Thursday, March 26th — 4, 7 & 9
LENNY
(Fob Fosse, 1974)
Starring DUSTIN HOFFMAN AND VALERIE PERRINE

Friday, March 27th — 4, 7 & 9
AMERICAN GRAFFITI
(George Lucas, 1973)
Starring RICHARD DREYFUS AND CANDY CLARK

Saturday, March 28th — 5, 7, 9 & 11
THE KING OF HEARTS
(Philippe de Broca, 1967)
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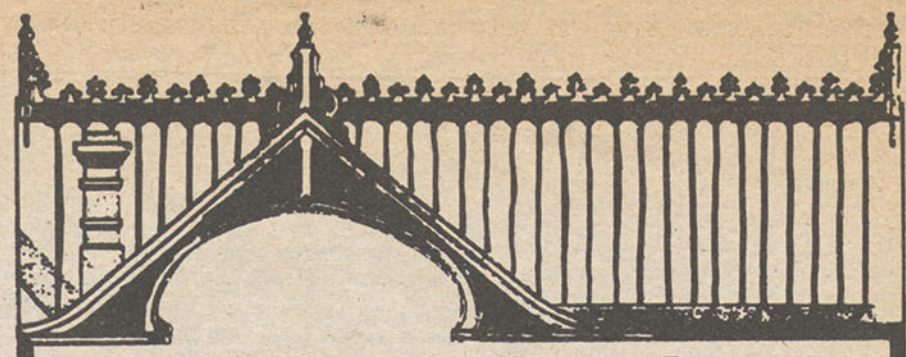

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CALENDAR

A selection of Ann Arbor events by our staff and contributors, with separate listings for exhibits and for music at local night spots.

TO PUBLICIZE EVENTS IN THE CALENDAR

Mail press releases to John Hinchey, Calendar Editor, *ANN ARBOR OBSERVER*, 206 S. Main, Ann Arbor, Michigan 48104. **PLEASE** do not phone in information. With few exceptions, events must be within Ann Arbor. Always include the address and telephone of a contact person. The calendar is published a month ahead; notices for April events, for example, must arrive in March. All material received by the 15th of March will be used as space permits; material submitted later may not get in.

MUSIC AT NIGHT SPOTS

by Lee Berry

These bookings came from information available at press time. Last minute changes are always possible, so to be certain who will be playing, it's advisable to call ahead.

ANNIE'S DUGOUT, 2324 Dexter, 665-8644.

Live music most Friday and Saturday nights from 9:30 p.m.–1:30 a.m. **MAR. 6–7: Free & Easy.** Soft-rock duo. Some country. **MAR. 13–14: Connie & Steve.** Singer-guitarist Connie Huber has achieved popularity as a soloist and with her group. Her folksy act (reminiscent of early Joni Mitchell) will be seen and heard here in a duo format. **MAR. 20–21: Score.** A relatively new 4-piece group. Blues Brothers-styled covers of rhythmn and blues classics, plus some country and Top 40. **MAR. 27–28: Footloose.** Four-piece string band plays all kinds of music and does them all well. Emphasis is on folk and country.

THE ARK, 1421 Hill, 761-1451.

The best place in the state to catch folk music and its related genres. A living-room atmosphere, with hot popcorn and coffee provided. Music begins at 9 p.m. except Sundays (8 p.m.). **MAR. 6–7: Claudia Schmidt.** Contemporary singer. Plays guitar, dulcimer as well as more unusual instruments. An ex-Detroiter, she's known to folk audiences in Chicago and the Motor City. **MAR. 8: Children's Concert** with singer John Sundell. 2 p.m. **MAR. 10: Kevin Burke and Micheal O'Domhnaill.** Pre-St. Patrick's Day performance. Irishmen Burke and O'Domhnaill play fiddle and guitar, respectively. Burke has played with Arlo Guthrie, the Bothe Band, and others. **MAR. 12: Rich and Maureen Del Grosso.** Songs and dancing. **MAR. 13–14: Rosalie Sorrels.** Singer whose roots can be found in both country and jazz idioms. She's been called a cross between Billie Holiday and Kenny Wells. **MAR. 15: Cathy Winter and Betsy Rose.** Feminist Benefit Concert for OASIS. See Events. **MAR. 21–22: Stan Rogers.** Canadian singer-songwriter-guitarist. **MAR. 21: Pete Seeger Benefit.** See Events. **MAR. 26: Tomas O'Canainn.** Plays Uilleann (Irish) pipes. He's also a "sean nos" singer-storyteller, i.e. his songs *aren't* translated into English from Irish. **MAR. 27–28: Utah Phillips.** Outrageous songs and stories from "the Golden Voice of the Great Southwest." **MAR. 28: Children's Concert** with singer-storyteller Utah Phillips. 2 p.m. **MAR. 29: Dave Van Ronk.** Urban folk by an early Sixties contemporary of Dylan who has styed closer to his roots in Irish & American ballad and blues. 7 & 9:30 p.m.

AURA INN, 11275 Pleasant Lake Rd., 428-7993.

MAR. 6–7, 13–14: Loaded. 5-piece blistering rock and roll. **MAR. 20–21, 27–28: Mike Katon Band.** First-rate boogie rock and roll, with the accent on J. Geils and the Rolling Stones. Loud.

THE BALCONY, 3250 Washtenaw, 971-1100.

The revitalized upstairs bar/lounge at the Crystal House Motel. Formerly Butch Cassidy's; before that, Zelda's Greenhouse. The Balcony features dance music Wednesday through Saturday beginning at 9 p.m. **MAR. 4–7, 11–14: Semblance.** Very enjoyable and danceable funk-jazz and pop-jazz. Bill Lucas has joined the lineup on trumpet, making the group a sextet. **MAR. 18–21, 25–28:** To be announced.

BIMBO'S, 114 E. Washington, 665-3231.

EVERY FRI. & SAT. The Gaslighters. Old-fashioned Dixieland jazz band.

BLACK JACK TAVERN, 3600 Plymouth, 769-9400.

Located inside Win Schuler's at the Marriott Inn. Late-night entertainment consists of guitar duos performing soft rock/easy listening material. Live music Wed.–Fri. to be announced.

BLIND PIG, 208 S. First, 996-8885.

EVERY MONDAY: Boogie Woogie Red. Barrelhouse piano and vocals keeping the blues alive. When he's hot, he sizzles. **MAR. 5: Steve Nardella.** By all accounts, Steve and company simply keep getting better and better. Carl Perkins, Buddy Holly & Chuck Berry with a few originals sprinkled here and there. **MAR. 6–7: RH Factor.** Drummer Rick Hollander leads the band through strong, thoughtful compositions written mostly by trumpeter Kalle Nemvalts and himself. Deep, serious modern jazz. **MAR. 8: Seva Benefit** for World Hunger Relief. See Events. **MAR. 12: Steve Newhouse Band.** A mesmerizing performer, Newhouse plays rowdy, country-tinged rock & roll, but influences from numerous forms weave in and out as well. **MAR. 13–14: Trees.** Sweet vocal harmonies over a rock & roll power trio. **MAR. 19: Steve Nardella.** See above. **MAR. 20–21: The Urbations.** "New Wave R&B." Great chops and a repertoire that extends from Ellington & Basie standards to cheesy, early Sixties rock & roll. Emphasis is on Fifties rhythm & blues. Vocalist Dan Mulholland's familiar flyers were featured in a gallery exhibition last month. **MAR. 26: Red Dog Blues Band.** New group for the Pig. Chicago-style electric blues. **MAR. 27–28: Dick Siegel & His Ministers of Melody.** With former Progressive Blues Band bassist Keith Herber and session keyboard man Andy Adamson in the lineup, the Ministers have a new look. But, for the most part, the band swings like always.

DEL RIO, 122 W. Washington, 761-2530.

EVERY SUNDAY: Dinnertime "Sunday Jazz" at the Del is an Ann Arbor institution. Regardless of the band, it always swings. Get there early. 5:30–8:30 p.m.

THE EARLE, 121 W. Washington, 994-0211.

Live jazz trios Tues.–Sat. First sets are generally of a laid-back, "cocktail" nature, with the more challenging music coming in the later sets. **EVERY MONDAY: Kevin O'Connell. EVERY TUESDAY THRU THURSDAY: Ron Brooks Trio.** With Larry Bell on drums and Kevin O'Connell on piano. Their performance at last summer's Montreux-Detroit Jazz Festival, aired on WEMU recently, sounded, in a word, magnificent **MAR. 6–7: Mike Grace Trio. MAR. 13–14: Joe Summers Trio.** Features guitarist Joe Summers, bassist Ned Mann and drummer Howard Ferguson. **MAR. 20–21: Howard White Trio.** Features White on guitar, Kevin O'Connell on piano, and Dave Koether on drums. **MAR. 27–28: Ron Brooks Trio.** See above.

THE HABITAT, 3050 Jackson, 665-3636.

Solo piano music during Happy Hour Mon.–Fri. in Weber's lounge. **EVERY MONDAY NIGHT: Audition night.** Inquiries welcome. **EVERY TUES.–SAT.: Pegasus.** Soft-rock trio.

HALFWAY INN, Church Street entrance of East Quad, 764-8558.

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CALENDAR /continued

MAR. 6: The Other Band. Three-fourths of the Same Band with guitarists Ben and Larry Miller alternating the bass duties. Post-punk music full of defiance and tension-filled rhythms a la Gang of Four. **MAR. 7: The Flexibles.** See Rick's. **MAR. 13: Recycle Ann Arbor Benefit.** Groups to be announced. **MAR. 20–21:** To be announced. **MAR. 27: Nelson Brothers.** Original rock & roll. **MAR. 28: Womanspace Benefit.** Groups to be announced.

HARDY'S, 100 S. Fourth, 769-9500.

Entertainment has been discontinued.

KING'S ARMS, 118 E. Washington, 663-9757.

A small pub adjacent to Bimbo's. Features light rock and easy listening solos and duos. Wed.–Sat. nights. **ALL MONTH: Mark Northrop.**

MOUNTAIN JACK'S, 300 S. Maple, 665-1133.

Live music Tuesday thru Saturday nights. **ALL MONTH. TKO.** Disco, variety. Danceable.

PRETZEL BELL, 120 E. Liberty, 761-1470.

Live bluegrass weekends only. **1st THREE WEEKENDS: RFD Boys.** Still packing them in after 9 years. **MAR. 28-29: Blue Velvet.** Performers at major bluegrass festivals throughout Michigan, Ohio, and Canada, as well as on the Grand Ole Opry.

RICK'S AMERICAN CAFE, 611 Church, 996-2747.

Rick's features live music seven nights a week. Largely area groups but occasionally presents nationally-known blues artists. Dancing. **MAR. 1: Makah Rhythm Tribe.** Ann Arbor's own new reggae group. Led by drummer Brian Wright, formerly of Sirius Roots. **MAR. 2: Dick Siegel & His Ministers of Melody.** See Blind Pig. **MAR. 3: Streetlight Knights.** Formerly Don Q & His Flaming A's. New group whose material ranges from Beatles and Stones to Elmore James/Muddy Waters electric blues. **MAR. 4: The Falcons.** New group led by ex-Blue Front Persuaders guitarist Dennis Hack. **MAR. 5: Bob Margolin Blues Band.** See Events. **MAR. 6–7: Dick Siegel & His Ministers of Melody.** See Blind Pig. **MAR. 8: Trainable.** Among the most innovative rock bands in the state. Avant-garde jazz-funk-rock originals as well as covers of material from groups like Pere Ubu. **MAR. 9: Rockabilly Cats.** Fifties rockabilly from downriver Detroit. They've grown more relaxed and are gathering a substantial following in the area. **MAR. 10: Benefit for Children's Community Center.** Featuring one set each from Steve Nardella, Blue Front Persuaders, and Just in Case. See Events. **MAR. 11: Albert Collins.** See Events. **MAR. 12: Blue Front Persuaders.** Six pieces of rhythm & blues madness. Material ranges from Count Basie to Louis Jordan to J. Geils. **MAR. 13–14: Steve Nardella Band.** See Blind Pig. **MAR. 15: Modern Rage.** Three-piece nouveau rock band entertains for new wave fashion show. **MAR. 16: Sailcatz.** See Star Bar. **MAR. 17: Steve Nardella Band.** See Blind Pig. **MAR. 18: Big Fun.** Jazz fusion leaning toward the funkier side of things. Fronted by saxophonist Stephen Dreyfuss. **MAR. 19: Cosmic Cowboys.** Versatile country & western band that knows how to rock, too. **MAR. 20–21: Orange Lake Drive.** Smooth Detroit-based pop-jazz group for the casual jazz listener. Strong female lead vocals. **MAR. 23: Emerald City.** Classic rock & roll from the late Sixties and early Seventies. Motown, early Seger, Hendrix, etc. **MAR. 24: Streetlight Knights.** See above. **MAR. 25: Semblance.** See Balcony. **MAR. 26–28: Newt & the Salamanders.** Tight, crisp arrangements of everything from Lawrence Welk to Frank Zappa. Three horns (trumpet, trombone, tenor sax), guitar, bass & drums. **MAR. 29: The Flexibles.** Funky rhythm & blues. Smash at the WCBN Benefit Bash last month. Absolutely hot. **MAR. 30: Sailcatz.** See Star Bar. **MAR. 31: Duke Tumatoe & the All-Star Frogs.** See Events.

SECOND CHANCE, 516 E. Liberty, 994-5360.

Ann Arbor's premier rock & roll club since 1973. Normally regional Top-40 groups, but national acts appear in concert frequently, as well as local new wave bands. Dancing. **MAR. 1: P L Z:** Top-40. **MAR. 2: Teenage Head.** See Events. **MAR. 3: The Heartbreakers.** Ex-New York Doll, ex-Gang Warrior Johnny Thunders is the primary attraction in this extremely (some would say overly) loud, abrasive holdover from the early days of punk. **MAR. 4–8: Mariner.** Top-40. **MAR. 9: Steel Pulse.** See Events. **MAR. 10: Sweet Crystal.** Heavy-metal rock. **MAR. 11–14: The Dittlies.** Top-40. **MAR. 15: Rough Cut.** Original Detroit rock & roll features ex-Cubes vocalist Carolyne Striho. **MAR. 16: Robin Lane & the Chartbusters.** See Events. **MAR. 17: Gail Palmer & Fourplay.** St. Patrick's Day Party featuring the Chicago Knockers, female mud wrestlers from the Windy City. **MAR. 18–22: Scotch.** Top-40. **MAR. 23:** To be announced. **MAR. 24: The Fast.** New Wave. **MAR. 25–29: Rough Cut.** See above. **MAR. 30:** Tidal Wave concert to be announced. **MAR. 31: P L Z.** See above.

Pete Seeger, Sat., March 21, at Michigan Theatre

STAR BAR, 209 N. Main, 769-0109.

Live music Tuesday thru Saturday nights. All types of contemporary music, but mostly rock-related forms. **MAR. 3–4: The Strangers.** Hard-rocking band fronted by vocalist-guitarist Tana Dean. New drummer John Hildebrand is Steve Nardella's old trapman. **MAR. 5: The Flexibles.** See Rick's. **MAR. 6–7: Steve Nardella Band.** See Blind Pig. **MAR. 10: The State.** Ann Arbor's own version of the Heartbreakers. Loud, raunchy, late Seventies punk. **MAR. 11: Makah Rhythm Tribe.** See Rick's. **MAR. 12: Cohort. MAR. 13–14: Footloose.** See Annie's Dugout. **MAR. 17: Nikki & the Corvettes.** 1962-styled rock & roll that conjures up images of the sock hop after the big game. Their LP on Bomp Records has brought them national exposure. **MAR. 18: Reggae Dance Party.** WCBN d.j.s Michael Kremen and Brian Tomsic man the turntables, spinning reggae records all night long. **MAR. 19: Falcons.** See Rick's. **MAR. 20–21: Amazing Armadillos.** Country-western and country-rock. **MAR. 24: The Flexibles.** See Rick's. **MAR. 25: Makah Rhythm Tribe.** See Rick's. **MAR. 26: Telluride Cowboys.** Authentic, wind-blown country-rock and western swing. **MAR. 27–28: Sailcatz.** Stomping, hard-driving urban electric blues and all-out rock & roll. Brophy Dale's jagged-edged guitar work shines. **MAR. 31: Quick City's Urban Renewal.** Unpretentious, casual rock & roll and blues that suggests San Francisco in the late Sixties.

EVENTS

★ *denotes no admission charged.*

Film Location Abbreviations

AH-A — Angell Hall, Auditorium A. **MLB3[4]** — Modern Languages Building, Washington at Ingalls, Auditorium 3 or 4. **Mich.** — Michigan Theater, Liberty at Maynard. **Nat. Sci.** — Natural Sciences Building, North University across from Ingalls. **Old A&D** — Lorch Hall (Old Architecture Building at Tappan and Monroe). **Rm 100 HH** — Room 100 Hutchins Hall, Law School, State and Monroe.

Film Societies Abbreviations

AAFC — Ann Arbor Film Cooperative. **CG** — Cinema Guild. **C2** — Cinema 2. **GAR** — Gargoyle **MCTF** — Michigan Community Theater Foundation. **MED** — Mediatrics. **ACTION** — Alternative Action Film Series. **CFT** — Classic Film Theater.

Film Societies Ticket Information

Ann Arbor Film Cooperative — $2 single features, $3 double features. 769-7787.

Cinema Guild—$2. Monday is 2-for-1 night. 764-0147. **Cinema II**—$2. 665-4626. **Gargoyle**—$1.50 or $2. See listings. 764-1817. **Michigan Community Theater Foundation**—single ticket at the door $2 per person or $1 per student, senior citizen and MCTF member. Series ticket (23 movies) $20 per person. $12 per student, senior citizen and MCTF member. 668-8480. **Mediatrics** — $2. 763-1107. **Classic Film Theater** — $2 adults, $1 children; no additional charge for double features — two films for the price of one.

1 SUNDAY

Haircutting Benefit: Domestic Violence Project

Snips Salon offers $10 haircuts, the proceeds going to the Domestic Violence Project and its shelter for battered women. No reservations required.

9 a.m.–9 p.m., Snips Salon, 100 S. Fourth Ave. $10. Snips: 668-1453. Domestic Violence Project: 995-5447.

★ Lithograph Exhibition: Methodist Children's Home Society

Fifty original lithographs by Emil Weddige, a widely honored Ann Arbor artist whose works can be seen in the permanent collections of the National Gallery of Art, the Metropolitan Museum of Art, and other major museums. Features "The Children's Suite," commissioned by the Methodist Children's Home Society.

9 a.m.–5 p.m., Wesley Lounge, First United Methodist Church, 120 S. State. Free. 662-4536.

U-M Synchronized Swimming vs. Ohio St.

9 a.m. (figures) & 1 p.m. (routines), Margaret Bell Pool. $1. 764-0244.

"Cosmos: The Voyage to the Stars": U-M Exhibit Museum Planetarium

A multi-media show especially prepared for planetaria, narrated by Carl Sagan, Cornell University astronomer and Pulitzer prize-winning author, in conjunction with Sagan's PBS series. Lavish special effects explore intriguing possibilities of black holes, alternative universes, time travel, communication with extra-terrestrial civilizations, the lives of stars, and the future of the earth.

1:30, 2:45, 4:00 p.m. Exhibit Museum Planetarium, 1109 Geddes. 50¢ (Children under 4 not admitted.) 764-0478.

★ Smorgasbord of Sound: Symphony Band of Ann Arbor

Directed by Victor Bordo, the band performs Mussorgsky's "Pictures at an Exhibition," works by DeFalla, Chance, Prokofieff, and Sousa, and highlights from "Hello Dolly." Guest appearance by the Forsythe Concert Band, led by U-M Jazz Band Director Louis Smith.

3 p.m., Huron High School Auditorium. Free. 761-9774.

★ Battle Creek Boychoir in Concert

This three-year-old group of 24 treble voices has already established a national reputation in performances at Washington's Kennedy Center and National Cathedral, and other major cathedral churches.

4 p.m., St. Andrew's Episcopal Church, 306 N. Division. Free. 663-0518.

Ballet Concert: Community Ballet Workshop

This 15-member local group is joined by the Lois Meissner Concert Group of St. Claire. Original choreography to music of Beethoven, Tchaikovsky, Gottschalk, and Lalo.

5 p.m., Pioneer High School Auditorium. $3 (Children $1.50). 996-8515.

Music for Traverso, Recorder, and Harpsichord: Academy for the Study and Performance of Early Music

Michael Lynn, traverso (baroque flute) and recorder, and Edward Parmentier, harpsichord, perform music from 17th-century Holland and 18-century Paris and Leipzig—music rarely heard live today. Lynn and Parmentier are local residents with professional careers which take them all over. Program includes Bach's famous sonata in B minor.

8 p.m., University Reformed Church, E. Huron at Fletcher $3.50-$4.50 764-2506. 662-9539.

FILMS

ACTION. "Swept Away" (Lina Wertmuller, 1975). Giancarlo Gianinni. Italian, subtitles. MLB-3, 7 & 9 p.m. **CG. "Lonely Are the Brave."** (David Miller, 1962). Kirk Douglas, Walter Matthau, Gena Rowlands. Old A&D, 7 & 9 p.m. **C2. "Lost Horizon"** (Frank Capra, 1937). Ronald Coleman, Edward Everett Horton. AH-A, 7 & 9:10 p.m.

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CALENDAR /continued

2 MONDAY

★ Photography Seminar:
Artworlds Center for Creative Arts

Demonstration and discussion of basic photo graphic technique.

7–9 p.m. Artworlds, 213 S. Main. Free. 994-8400.

"Teenage Head": Tidal Wave Concert with guests the Rockabilly Cats

TH uses equal parts of Gene Vincent, early Beatles, and MC5 to produce what can only be called "fast-and-angry-urban-rockabilly." Born during the 1977 Toronto punk explosion, after one album they appeared with Talking Heads, the Pretenders, the B-52's, Elvis Costello, and others at last fall's cream-of-the-crop-only Heatwave Festival.

9 p.m., Second Chance, 516 E. Liberty. $6.50 tickets at Schoolkids' Discount and Wherehouse Records and at Hudson's. Call 99-MUSIC.

FILMS

AAFC. "Bluebeard's Eighth Wife" (Ernst Lubitsch, 1938). Gary Cooper, Claudette Colbert. Old A&D, 7 & 10:20 p.m. **"Broken Lullaby** (Ernst Lubitsch, 1932). Lionel Barrymore, Nancy Carroll. Old A&D, 8:40 p.m.

3 TUESDAY

★ The Quantification of Values in a Technological Age:
U-M College of Engineering Lecture Series

A two-day series of lectures focusing on the increasing use of quantification in the social sciences and in formulating public policy. If you are concerned by the way traditional value terms like "good," "right," "culturally sound," and "beneficial" are being replaced by quantified terms such as "cost-efficient," "low-risk," and "statistically-proven," then you'll be interested in hearing what these speakers have to say. 4 p.m.: Martin Green, well-known writer about the relations between science and culture, presents **"The Faustian Temptation."** 8 p.m.: Arthur L. Caplan, who has written widely in the areas of applied ethics, bioethics, and the status of ethics in technological curricula, presents **"How Do Values Count in the Allocation of New Technologies?"**

4 & 8 p.m., Rackham Amphitheater. Free.

★ Ethnographic Film Series:
U-M Department of Anthropology

"Eduardo the Healer," about a Peruvian shaman, and **"Ax Fight,"** a study of kinship structures in an Indian tribe of South America.

7 p.m., Modern Languages Bldg. Aud. 2. Free.

★ "Detente as Seen From an East European Perspective":
Cross Currents Festival Lecture Series

Lecture by Flora Lewis, long-time special correspondent for the *New York Times* who has recently been covering events in Poland. She also appears at a brown bag lunch forum in Lane Hall's Commons Room, noon, Wednesday, March 4.

8 p.m., 200 Lane Hall (State at Washington). Free. 764-0351.

The Current and Modern Consort

Music by living American composers. The Consort is made up of local instrumentalists and composers, conducted by David Colson and William Neil.

8 p.m., First Unitarian Church, Washtenaw at Berkshire. $2 at the door.

FILMS

AAFC. "One Flew Over the Cuckoo's Nest" (Milos Forman, 1976). Jack Nicholson, Louise Fletcher. Mich. 1, 4, 7, & 9:30 p.m. **CG. "Late Autumn"** (Yasujiro Ozu). Widow attempts to find her unmarried daughter a husband. Old A&D, 7 p.m. Free.

4 WEDNESDAY

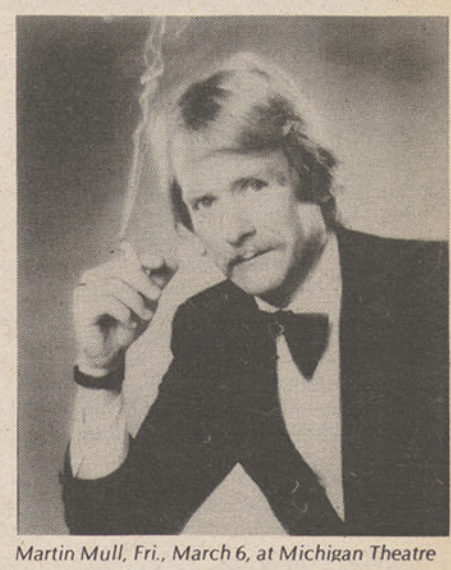
★ The Quantification of Values in a Technological Age:
U-M College of Engineering Lecture Series

See 3 Tuesday. 4 p.m.: C. West Churchman, Professor of Business Administration at Berkeley, presents **"35 Years With the Measurement of Human Values."** 8 p.m.: Panel discussion, with Churchman, Caplan, Green, and Seth Bender of Vector Research, Inc. of Ann Arbor.

"East Lynne: Or, Lady Isabel's Shame":
Ann Arbor Civic Theatre Major Production Series

Brian J. Burton's Victorian melodrama brings back the times when men were men and women wept. When Lady Isabel thinks her husband is in love with his childhood sweetheart, she runs off with hers, whereupon he remarries. But Isabel repents and returns, disguised as her children's new governess, soon becomes fatally ill and dies thrillingly in her husband's arms. "The exaggerations, clichés, and heartfelt statements are all played with deadly seriousness," says director Burnette Staebler, "and it comes out as hilariously funny." Many direct asides to the audience, which is fully expected to keep up its end with hisses, boos, and cheers. All done in authentic High Victorian style, with hoop skirts, frock coats, and twirled moustaches. Stars Brian Colgan, Leo McNamara, and Cassie Mann.

8 p.m., Mendelssohn Theatre, Michigan League. Tickets $4 Wed. & Thurs., $5 Fri. & Sat. at the Michigan League Box Office. 763-1085.



Martin Mull, Fri., March 6, at Michigan Theatre

Royal Ballet of Flanders:
University Musical Society

This company of 42 young dance artists makes its second world tour, performing 3 or 4 shorter ballets from an international repertoire.

8 p.m., Power Center. Tickets $6–$10 at Burton Tower and at the door. 764-2538.

★ U-M Music Theory Lecture Series

U-M professor and noted jazz pianist James Dapogny lectures on "Toward a Definition of 'Composition' in Jazz." Musical examples, live and on tape.

8 p.m., Rackham Assembly Hall. Free.

Laugh Track: UAC

Weekly Wednesday-night comedy shop serves as a get-together for local comedy artists and a happy hour for their audience.

9 p.m.–midnight. University Club, Michigan Union. $1. 763-1107.

FILMS

AAFC. "The Wicker Man" (Robin Hardy, 1973). Christopher Lee, Britt Eklund. AH-A, 7, 8:40, & 10:20. **CFT. "Jules and Jim"** (Francois Truffaut, 1961). Jeanne Moreau, Oskar Werner. French, subtitles. Mich. 4, 7, & 9 p.m. **CG. "Pretty Baby"** (Louis Malle, 1978). Keith Carradine, Brooke Shields. Old A&D, 7 & 9 p.m. **C2. "Last Year at Marienbad"** (Alain Robbe-Grillet & Alain Resnais, 1961). Sensual, surrealistic romance. Nat. Sci., 7 p.m. **"Lacombe, Lucien"** (Louis Malle, 1974). Rejected by the Resistance, a young man joins the Gestapo instead. Both films, French, subtitles. Nat. Sci., 9 p.m.

5 THURSDAY

★ The American Short Story Film Series:
Ann Arbor Public Library

F. Scott Fitzgerald's **"Bernice Bobs Her Hair"** with Shelly Duvall, and Nathanial Hawthorne's **"Rappaccini's Daughter."**

12:10 & 7:30 p.m., Ann Arbor Public Library. Free. 994-2333.

★ Reporting Day Films Program: Ann Arbor Public Library

Four Japanese films: **"The Stonecutter," "Japanese Mountain Family," "Rolling Rice Ball,"** and **"Moonbeam Princess."** For kindergartners through six-graders. No preschoolers.

2–3 p.m., Ann Arbor Public Library. Free. 994-2345.

★ "The Ecology of Education": Bush Program Issues in Education Series

Noted Cornell child psychologist Urie Bronfenbrenner outlines an educational program that takes into account all the layers of environment that have formative influence on a child, from the pediatric ward to various family configurations. Based on his recently-published book, *The Ecology of Human Development.*

4 p.m., Schorling Auditorium, School of Education (East U. at Monroe). Free. 763-6389.

★ Great Lakes Regional Poetry Series: Guild House

Dan Gerber and Martin Grossman read from their work. On 12 Thursday: Terry Becker, Shelton Johnson, and Marilyn Basil. 19 Thursday: Alvin Aubert, Lawrence Pike, and Henrietta Epstein. 26 Thursday: Sybil Klein and Judith McCombs.

7:30 p.m., Guild House, 802 Monroe. Free.

U-M Men's Basketball vs. Minnesota

8 p.m., Crisler Arena. $5. 764-0244.

Soundstage: UAC

Weekly Thursday-night intimate evenings of folk and jazz performed by local solo performers and small groups.

8 p.m., University Club, Michigan Union. $1. 763-1107.

"East Lynne: Or, Lady Isabel's Shame": Ann Arbor Civic Theatre Major Production Series

See 4 Wednesday. 8 p.m.

Royal Ballet of Flanders: University Musical Society

See 4 Wednesday. 8 p.m.

★ "On Collecting Balkan Oral Traditional Poetry": Cross Currents Festival Lecture Series

Harvard scholar A.B. Lord reflects on the fruits of a lifetime listening to and recording Slavic bards who continue to sing epic tales in the traditional style. Lord's *The Singer of Tales,* one of the landmark works of modern literary study, pioneered a fresh understanding of oral poetries from Homer to native Americans.

8 p.m., Aud. A, Angell Hall. Free. 764-0351.

Bob Margolin Blues Band

After seven years as Muddy Waters' lead guitarist and right-hand man, Margolin struck out on his own in mid-1980 with a new band and a modified direction toward rock & roll and rockabilly as well as Chicago blues. His discography includes six LP's with Muddy (four Grammy winners), two with the Nighthawks, Johnny Winter's "Nothin' But the Blues," and "The Last Waltz" with Muddy and The Band.

9:30 p.m. Rick's American Cafe, 611 Church. $2 at the door only. 996-2747.

FILMS

CFT. "Coming Home" (Hal Ashby, 1977). Jon Voigt, Jane Fonda. Mich. 4, 7, 9:15 p.m. **CG. "Casino Royale"** (John Huston & others, 1967). Peter Sellers, Woody Allen. Old A&D, 7 & 9:15 p.m. **MED. "Diamonds Are Forever"** (Guy Hamilton, 1971). Sean Connery's last Bond role. Nat. Sci., 7 p.m. **"Live and Let Die"** (Guy Hamilton, 1973). Roger Moore's first Bond role. Nat. Sci., 9:30 p.m.

6 FRIDAY

★ "Sexual Assault Awareness and Prevention Workshop": Ann Arbor Community Education

Presented by Judy Price, Education Coordinator of the Assault Crisis Center.

7–9 p.m., Scarlett Intermediate School, 3300 Lorraine. Free. 994-2364.

★ "A History of Cookbooks": Friends of Ann Arbor Public Library

Lecture by Ann Arbor's Jan Longone, nationally known scholar and teacher of gastronomy. On display: facsimiles of some of history's most famous cookbooks.

7:30 p.m., Ann Arbor Public Library. Free. 763-1030.

★ U-M University Symphony Orchestra

First of two concerts in advance of the Orchestra's 1981 European tour. Guest conductor Serge Zehnacker from Evian, France, joins conductor Gustav Meier. Program: Strauss, Till Eulenspie-

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MARCH 27–29

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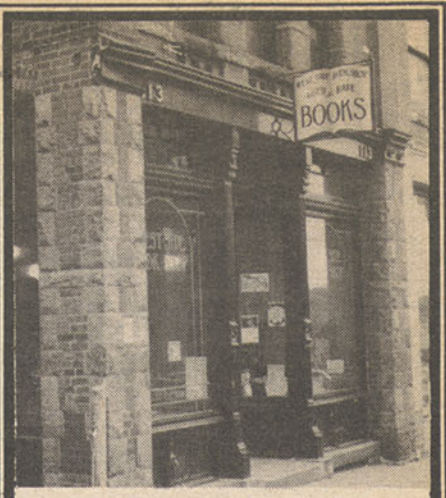

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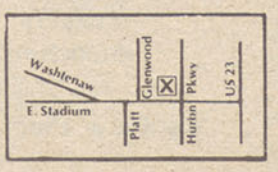

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CALENDAR /continued

gel; Ives, The Unanswered Question and Central Park in the Dark; Gluck, Overture to Iphigenia in Aulis.
8 p.m., Hill Auditorium. Free.

Martin Mull with guests Dick Siegel and His Ministers of Melody

Best known as Barth Gimble on late night TV's "Mary Hartman, Mary Hartman," Mull later was the silky-smooth and tactless host of "Fernwood 2 Night." He satirizes TV and American obsessions in general—sex, booze, and money. His "Sex and Violins" LP, nominated for a Grammy, included songs like "I Haven't the Vegas Idea."
8 p.m., Michigan Theater. Tickets $8.50 at Michigan Theater Box Office, Wherehouse Records and all Hudson's and CTC outlets. Call 668-8480.

Adegoke Steve & Iqua Colson: Eclipse Jazz

This husband-wife duo is the latest in a long line of brilliant artists to emerge from the Association for the Advancement of Creative Music (AACM) in Chicago, which promotes "avant-garde" or "outside" jazz or "creative music," as the Art Ensemble of Chicago, Anthony Braxton, and Chico Freeman prefer to call it. Whatever its name, Iqua vocalizes while Steve performs on saxophones, flute, and piano.
8 & 10:30 p.m. University Club. Michigan Union. $3.50 tickets at the door only. Call 763-5924.

"East Lynne: Or, Lady Isabel's Shame": Ann Arbor Civic Theatre Major Production Series
See 4 Wednesday. 8 p.m.

Contemporary Music Concert: Canterbury Loft Sine Wave Sessions

Part of a continuing series dedicated to presenting new music by local composers. Tonight: the concert premier of "The Stronger," Gerard Pape's chamber opera based on Strindberg's play, with soprano soloist Janet Smarr. Also featured: Gerald Brennan's chamber quartet for soprano, glass harmonica, bamboo flute, and guitar; two pieces for electric guitar by Mark Sullivan; and electronic and experimental works by James Bartkowiak, Karl Boelter, and Chris Hertzog.
8 p.m., Canterbury Loft, 332 S. State St. $3 donation. 665-0606.

"Mummenschanz": PTP Best of Broadway Series

An internationally renowned mime and mask trio from Switzerland. Originally lunchtime entertainment for European factory workers, the three-person show was introduced to America in 1972 and opened on Broadway in 1976 for a record-breaking run. Its popularity led to the 1979 creation of this international touring company, with John Murphy, Peter Schelling, and Claudia Weiss. "Mummenschanz," or "Masquerade," is a revue which calls for a combination of acting ability, gymnastic litheness, and dancing skill. Performers use ordinary objects to blend the mundane with the fantastic and create what one critic called "a marvelously entertaining evening that is funny, touching, accurate and profound."
8 p.m., Power Center. Tickets $7-$11 at the door and at the Michigan League Box Office. 764-0450.

FILMS

AAFC. "Marnie" (Alfred Hitchcock, 1964). Tippi Hedren, Sean Connery. Nat. Sci., 7 p.m. **"Psycho"** (Alfred Hitchcock, 1960). Anthony Perkins, Janet Leigh. Nat. Sci., 9 p.m. **ACTION. "Brubaker"** (Stuart Rosenberg, 1980). Robert Redford. MLB-3, 7 & 9:20 p.m. **CG. "The Plumber"** (Peter Weir, 1978). Pinteresque black comedy. Old A&D, 7 & 9 p.m. **C2. "The Caine Mutiny"** (Edward Dmytryck, 1954). Humphrey Bogart, Van Johnson. AH-A, 7 & 9:15 p.m. **MED. "Gone with the Wind"** (Victor Fleming, 1939). Clark Gable, Vivien Leigh. MLB-4, 7 p.m.

7 SATURDAY

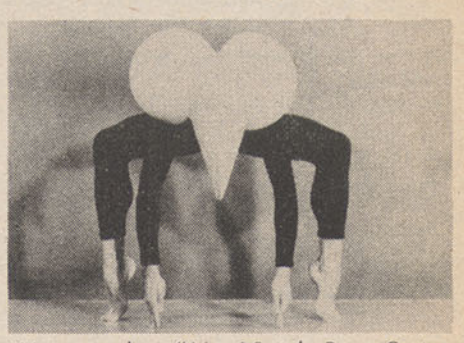
"Cosmos": U-M Exhibit Museum Planetarium
See 1 Sunday. 10:30 & 11:45 a.m. 1:30, 2:45, & 4:00 p.m.

U-M Men's Basketball vs. Purdue
2 p.m., Crisler Arena. $5. 764-0244.

U-M Women's Swimming: Maize & Blue Invitational
2 p.m., Matt Mann Pool. $1. 764-0244.

"Robin Goodfellow": Young People's Theatre Repertory Company

Popular adaptation of Shakespeare's "A Midsummer Night's Dream." Shakespeare's most hilarious fools and most magical fairies join company to make mischief, cast spells, and have all the fun they can get before the midsummer night ends. YPT is a group of area young people directed by Jim Moran of the Attic Theatre in Detroit.
2 p.m., Ann Arbor Civic Theatre, Main at William. $1 (Adults $2). 996-3888.



"Mummenschanz," Mar. 6-8 at the Power Center

Michigras: UAC

The entire Union is thrown open for the student-organized carnival. Prizes, bowling & billiards, a casino & half-price pinball, movies, a kissing booth, hot dogs, cotton candy, and cheap drinks. Dancing with music from various local groups, including Giveaway and the Fanfare Band from the Michigan Marching Band.
8 p.m. until whenever. Michigan Union. $1.75. 763-1107.

"East Lynne: Or, Lady Isabel's Shame": Ann Arbor Civic Theatre Major Production Series
See 4 Wednesday. 8 p.m.

Contra and Square Dance: Michigan Folklore Society and Ann Arbor Friends of Traditional Music

All dances taught; beginners especially welcome. Live music & refreshments.
8 p.m., Michigan Union. $2. 995-9514.

Contemporary Music: Canterbury Loft
See 6 Friday. 8 p.m.

"Mummenschanz": PTP Best of Broadway Series
See 6 Friday. 8 p.m.

FILMS

AAFC. "Casablanca" (Michael Curtiz, 1943). Humphrey Bogart, Ingrid Bergman. MLB-3, 7 & 10:20 p.m. **ACTION. "The Adventures of Robin Hood"** (Michael Curtiz & William Keighly, 1938). Errol Flynn, Olivia deHavilland. MLB-4, 7 & 9:15 p.m. **CFT. Warner Bros. Cartoon Comedies.** Daffy, Bugs and company. Mich. 1, 3, 5, 7, & 9 p.m. **CG. "Kramer vs. Kramer"** (Robert Benton, 1979). Dustin Hoffman, Meryl Streep. Old A&D, 7, 9, & 10:50 p.m. **C2. "The Scarlet Letter"** (Wim Wenders, 1973). Senta Berger, Lou Castel. AA premiere. AH-A, 7 p.m. **"The Merchant of Four Seasons"** (Rainer Werner Fassbinder, 1972). Sensation of 1972 NY Film Festival: a fruit peddler watches his unexceptional life go down the drain. AH-A, 9 p.m. **MED. "Hopscotch"** (1980). Walter Matthau, Glenda Jackson. Nat. Sci., 7 & 9 p.m.

8 SUNDAY

U-M Women's Tennis vs. Illinois
10 a.m., Track & Tennis Bldg. $1. 764-0244.

International Fare: A Smorgasbord of Art, Craft, and Culture: Ann Arbor "Y"

The "Y" teaching staff presents a festival of international events and displays, including demonstrations of the martial arts, yoga, cooking; performances of Middle Eastern and Indian music, Middle Eastern and Latin American dance, exhibits of U.S. folk art, native American crafts, etc.
1 p.m., Ann Arbor "Y", 350 S. Fifth Ave. $1. 663-0536.

"Mummenschanz": PTP Best of Broadway Series
See 6 Friday. 2 p.m. & 8 p.m.

Mini-Matinee Club: Ann Arbor Recreation Department

For young people ages 4 to 8. Features "Ra-

punzel" by local puppeteer Dick Waskins; also, the Dance Focus dancers.

1:30 & 3:30 p.m., Cultural Arts Building, 1220 S. Forest at Wells. Tickets $2.50 (children $2) at Recreation Dept., 2250 South Seventh. Early reservations advised. 994-2326.

Children's Concert with singer John Sundell

2 p.m. Ark Coffeehouse, 1421 Hill. Tickets at the door. 761-1451.

"Cosmos": U-M Exhibit Museum Planetarium

See 1 Sunday. 1:30, 2:45, & 4:00 p.m.

★ U-M Faculty Flute/Piano Recital

The Bryan and Keys Duo, an internationally recognized duo from Ann Arbor, makes its first local appearance in two years. Works by Donizetti, Schumann, Schubert, and Piston.

4 p.m., Rackham Auditorium. Free.

★ Cross Currents Festival Film Series

"The Stone Wedding" (Murcea Veriou and Dan Pita, 1971). Two stark tales of common people in troubled pre-war Romania. Romanian, subtitled. 7 p.m. MLB-3. Free. **"The Fragrance of Wild Flowers"** (Srdjan Karanovic, 1978). A celebrated Yugoslav actor, weary of the routine of marriage and professional life, abandons everything to start a new life—and discovers it is not so easy to leave his past behind. Cannes International Critics Award winner. Subtitled. 9 p.m. MLB-3. Free.

Homegrown: Women's Music Series

Ars Musica's E. Buffington Berg and friends play baroque music by women composers; Paula Amann performs folk and original songs; and Ann Doyle presents folk material. As always, after the scheduled performers comes a round-robin open to members of the audience.

7 p.m., Canterbury Loft, 332 S. State. $2.50. 665-0606.

Benefit Concert: SEVA Foundation

Featuring the Blue Front Persuaders, with local artists Stark Raving Revue, a rock group; Semblance, a jazz/fusion quintet; comedian Tom Drotar of the Sunday Funnies; and magician Bob West. Seva is the Sanskrit word for service and the acronym for the Society of Epidemiology and Voluntary Assistance. Its first and major project is preventing and curing the widespread blindness in Nepal.

8 p.m., Blind Pig, 208 S. First. $3. 475-9373.

FILMS

ACTION. "A Thousand Clowns" (Fred Coe, 1966). Jason Robards, Barbara Harris. MLB, 7 & 9:15 p.m. **CG. "The Heat's On"** (Gregory Ratoff, 1943). Mae West. Old A&D, 7 p.m. **"Every Day's a Holiday"** (Edward Sutherland, 1937). Mae West. Old A&D, 9 p.m. **C2. "Pierrot Le Fou"** (Jean-Luc Godard, 1965) Jean Paul Belmondo. French, subtitles. AH-A, 7 p.m. **"Wind from the East"** (Jean-Luc Godard, 1970). Written by Godard with European radical Daniel Cohn-Bendit. AH-A, 9 p.m. **MCTF. "A Streetcar Named Desire"** (Elia Kazan, 1951). Vivien Leigh, Marlon Brando. Mich. 1, 3:15, 5:30, 7:45 p.m.

9 MONDAY

★ Galway Kinnell: U-M English Department

The award-winning poet describes his poems as "a paradigm of what people might wish to say in addressing the cosmos." He reads from his works.

4 p.m., Rackham Amphitheater. Free. 764-9208.

★ "Sexual Assault Awareness and Prevention Workshop": Ann Arbor Community Education

7-9 p.m., Forsythe Intermediate School, 1655 Newport Rd. Free. 994-2364.

★ U-M Faculty Voice/Piano Recital

Leonard Johnson, tenor (the director of the U-M Men's Glee Club), and Lynne Bartholomew (in her first concert since her welcome return to the U-M Piano Faculty). Works by Fauré, Dowland, Schubert (sacred), and Vaughn Williams.

8 p.m., Rackham Auditorium. Free.

★ "Making Choices: Conflicts and Tradeoffs": U-M College of Literature, Science, and Arts Distinguished Senior Faculty Lecture Series

Psychologist Clyde H. Coombs presents three lectures on the psychology of choice-making, emphasizing choice-making when alternatives include the possibility of increased good only at the cost of increased evil.

8 p.m., Rackham Amphitheater. Free.

Alvin Ailey Dancers: University Musical Society

This world-famous New York troupe returns to Ann Arbor. Its wide-ranging repertoire includes

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1 PM

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MARCH OFFERINGS

Sessions offered at no charge from the Adult Resources Center (Main Campus)

Women's Issues—
What Are My Skills? Where Can I Go?
Sexual Assault—Awareness and Prevention
Identity and Direction of Women in their Middle Years

Call (313)973-3528 for starting dates and times

Sessions offered at the Community Services Center (Main Campus and Ypsilanti Center)

Building Relationships Among Generations
Real Estate Investment Analysis
Beginning Photography
Independent Living—
Handicapper Consumer Advocacy
Crossroads and Transitions in Mid- and Late Life
Aging and the Family
Family Violence—Causes and Consequences
Financial Planning
Small Business: Profit Improvement and Cost Control
Needlepoint and Embroidery
Make-up Magic for Mothers and Daughters
The Future Woman
Psychological Assessment
Real Estate Business I
Family Relationships—Be A Happier, Healthier Family
Developing Career Options
Finances and Taxation for the Small Business Owner
Developing Black and White Film

Programs offered by the Community Services Office at the College include seminars, workshops, several session programs, some of which can be taken for Continuing Education Units. Questions regarding the classes should be directed to WCC staff at (313)482-2230. Advanced registration is requested for all classes as class sizes are limited. Call 452-2230 to register. Call for starting dates, fees and class location.

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4800 E. Huron River Drive P.O. Box D-1
Ann Arbor, MI 48106

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CALENDAR /continued

jazz, ballet, Afro-Caribbean and modern dance.
8 p.m., Power Center. Tickets $8–$12 at Burton Tower and at the door. 764-2538.

Steel Pulse: Tidal Wave Concert with guests I-Tal
Steel Pulse is the first major British-born reggae band. Their family roots are Jamaican, but having been raised in industrial Birmingham, their brand of reggae is more urban and defiant. Their first hit, "Ku Klux Klan," written in response to Klan activity in Europe, points to the group's feelings that England's worsening racial climate will come to a showdown and young black people should prepare for the worst.
9 p.m., Second Chance, 516 E. Liberty. $6.50 tickets at Schoolkids', Discount and Wherehouse Records and Hudson's. Call 99-MUSIC.

FILMS

AAFC. "Loneliness of the Long Distance Runner" (Tony Richardson, 1962). Tom Courtenay, Michael Redgrave. Old A&D, 7 p.m. **"This Sporting Life"** (Lindsay Anderson, 1963). Richard Harris. Old A&D, 9 p.m. **MCTF. "A Streetcar Named Desire"** (Elia Kazan, 1951). Vivien Leigh, Marlon Brando. Mich. 5:30 & 7:45 p.m.

10 TUESDAY

★ Booked for Lunch: Ann Arbor Public LIbrary
With Marc H. Ross, U-M physics professor and co-author of *Our Energy: Regaining Control*, which offers an analysis of and solution to the energy crisis.
12:10 p.m., Ann Arbor Public Library. Bring a sack lunch. Coffee & tea provided. Free. 994-2352.

Ann Arbor 16mm Film Festival
19th year of this grandaddy of all experimental film festivals. Short films, long films, personal poems, passionate documentaries, animated miniatures, larger-than-life dramas. A filmgoer's orgy. Agents from film distributors are joined by many returning celebrities from the Ann Arbor art set, most notably costume artist Pat Oleszko. Saturday is the big social occasion; Sunday is winners' night.
7, 9, & 11 p.m., Michigan Theatre. $2 per show, $5 per daily series (not available Sunday), and $20 for series pass (not including Sunday). Tickets on sale at box office one hour before first show each day. 668-8480.

★ Ethnographic Film Series: U-M Department of Anthropology
Ann Arbor premiere of **"Fence in the Water,"** a film about weir-fishing in New England. Filmmaker Peg Dice discusses her film and answers questions.
7 p.m., MLB-2. Free.

All-Star Rock 'n' Roll Revue: Children's Community Center Benefit
Organizers say they want to make CCC Benefits a popular tradition in Ann Arbor, like the art and ethnic fairs. First there was a Mexican Dinner and Coffeehouse, sold out. This time it's rock 'n' roll, reaturing two of Ann Arbor's favorites, the back-to-basics Steve Nardella Band and the Blue Front Persuaders, the last of the boogie bands and the first of the self-styled "Blue Wave." Also, the Ann Arbor premiere of Justin Case, an Ohio trio billed as the "Urban Sound of the 80's." To benefit CCC, an alternative elementary school and day-care center.
8 p.m., Rick's American Cafe. Tickets $2.50 at CCC (317 N. Seventh), Make Waves, Recordland, Schoolkids', and Discount Records, and $3 at the door. 663-4392.

★ U-M American Trio
Features EMU's Joseph Gurt on Piano, U-M's Jerome Jelinek on violincello, and Charles Avsharian on violin. Trios by Beethoven, Copland, and Tchaikovsky.
8 p.m., Rackham Auditorium. Free.

Alvin Ailey Dancers: University Musical Society
See 9 Monday. 8 p.m.

Paul Plishka, Basso: University Musical Society
A leading singer of the Metropolitan Opera Company performs. Plishka has also performed at Covent Garden, La Scala, and the Paris Opera.
8:30 p.m., Hill Auditorium. Tickets $5–$12.50 at Burton Tower. 665-3717.

11 WEDNESDAY

Dr. Joyce Brothers: Town Hall Celebrity Lecture Series
The popular psychologist lectures on "Unlocking Your Hidden Self."
10:30 a.m., Mendelssohn Theatre in the Michigan League. $6 at the door. 662-7115.

Ann Arbor 16mm Film Festival
See 10 Tuesday. 7, 9, & 11 p.m.

★ Lecture: Society for the Promotion of American Music
Pauline Norton discusses and plays examples of American marches. Refreshments.
7:30 p.m., Rm. 606, Burton Tower. Free. 996-1417.

Jonathan Lax, Rebecca Stucki, Gregory Ibara and Fr. Alex Muller in "All the Way Home": Mar. 11-14

"All the Way Home": U-M Department of Theatre Showcase Series
Tad Mosel's Pulitzer prize-winning drama, based on James Agee's *A Death in the Family*. Set in 1915, it is a portrait of a Southern family as it learns to respond to the crisis of the father's sudden death. Its first New York producer called it "a story of the living process. Its lesson is that death is not an end but a beginning of life."
8 p.m., Trueblood Theatre, Frieze Bldg., Huron and State. $2.50 at the door & Michigan League box office. 764-0450.

★ "Making Choices: Conflicts and Tradeoffs"
See 9 Monday. 8 p.m.

★ "Martin Buber and the Arab Question": Hillel
Paul Mendes-Flohr, renowned modern Jewish historian from Hebrew University, lectures.
8 p.m., Hillel, 1429 Hill St. Free. 663-3336.

"Everything's Turning Gray: The All Media Company
For its fourth annual spring production, Greg Mazure's All Media Company has written a series of songs about alienation in a high-tech world. Amidst a barrage of film, slides, and video, White Lies (a rock & roll band composed of authors Pat Grimes, Jim Osborn and Mazure) performs songs inspired by "the synergistic effect of a university education and the vast grayness of Ann Arbor."
8 p.m., Lydia Mendelssohn Theatre, Michigan League. $3 tickets at Michigan Union Box Office and Schoolkids'. Call 663-0105.

Alvin Ailey Dancers: University Musical Society
See 9 Monday. 8 p.m.

Laugh Track: UAC
See 4 Wednesday. 9 p.m.

Albert Collins
Known as "the Texas Iceman," Collins is among today's premier blues guitarists. The tone he gets is rough and gravelly, yet sharp as an axe in its pitch. Expect him to bring a five-piece band.
9:30 p.m., Rick's American Cafe, 611 Church. $4 tickets at the door. 996-2747.

FILMS

ACTION. "A Separate Peace" (Larry Peerce, 1972). Based on John Knowles' novel of adolescent moral initiation. Nat. Sci., 7 p.m. **"To Kill A Mockingbird"** (Robert Mulligan, 1962). Gregory Peck. Nat. Sci., 9 p.m.

12 THURSDAY

★ Women's Issues: Washtenaw Community College Adult Resources Center & Student Activities
A day-long series of workshops discussing child care, networking (single parenting, support

groups, social activities, etc.), legal rights, domestic violence, child abuse, credit and finances. Refreshments; child care provided for a small fee.

9 a.m.–5 p.m., Adult Resources Center, Washtenaw Community College, 4800 E. Huron River Dr. Free. To pre-register, call 973-3528.

★ The American Short Story Film Series: Ann Arbor Public Library

In Stephen Crane's **"The Blue Hotel,"** set in a small Nebraska town in the 1880's, three strangers who seek shelter from a winter storm in the local hotel find they have brought their own destruction in with them. Stars David Warner, James Keach, and John Bottoms. James Thurber's **"The Greatest Man in the World"** is about how politicians and the press transform an uncouth stunt pilot who is the first man to fly solo around the world into a national hero. Stars Brad Davis, Reed Birney, and Howard daSilva.

12:10 & 7:30 p.m., Ann Arbor Public Library. Free. 994-2333.

Ann Arbor 16mm Film Festival

See 10 Tuesday. 7, 9, & 11 p.m.

★ "Infertility and Reproductive Problems: A Psycho-Social Approach": Ann Arbor Advocates for Safe Alternatives in Childbirth

Discussion with Resolve, a local infertility group.

7:30 p.m., Wesley Foundation Lounge, 602 E. Huron at State. Free. 475-9462.

★ "Biodynamic French Intensive Gardening: An Overview": Project Grow

Biodynamic gardening is a high-yield, small-space approach: a variety of plants are grown together (no rows) in raised beds, with heavy composting and use of soil improvement formulas.

7:30–9:30 p.m. Room C-117, Pioneer High School. Free. 996-3169.

"Everything's Turning Gray": The All-Media Company

See 11 Wednesday.

"The Caretaker": Canterbury Loft

Harold Pinter's modern parable of derisive scorn and bitter sorrow. Presented by The Stage Company, the Loft's resident production group.

8 p.m., Canterbury Loft, 332 S. State. $3. 665-0606.

Soundstage: UAC

See 5 Thursday. 8 p.m.

"All the Way Home": U-M Dept. of Theatre

See 11 Wednesday. 8 p.m.

★ Mayoral Candidates Forum: Ann Arbor Alliance of Neighborhoods

The two mayoral candidates, Bob Faber and Lou Belcher, speak and answer questions.

8:30–9:30 p.m. (General Meeting starts at 7:30), 2nd floor Conference Room, Fifth Avenue Fire Station. Free. 663-1976.

FILMS

C2. "Open City" (Robert Rossellini, 1945). Shot during last days of Nazis in Rome, it spawned Italian neo-realism. Old A&D, 7 p.m. **"The Asphalt Jungle"** (John Huston, 1950). Sterling Hayden, Marilyn Monroe. Old A&D, 9 p.m. **Med. "The 39 Steps"** (Alfred Hitchcock, 1935). Robert Donat, Madeline Carroll. Nat. Sci., 7 p.m. **"The Wrong Man"** (Alfred Hitchcock, 1957). Henry Fonda. Nat. Sci., 9 p.m.

13 FRIDAY

Red Cross Blood Clinic

1–7 p.m., 2729 Packard. 971-5300.

Home & Leisure Living Show: Ann Arbor Scene Magazine

Displays of residential design components from latest building materials (including insulation) to home furnishings and outdoor products (patios, pools, hot tubs). Door prizes.

4–10 p.m., U-M Track & Tennis Bldg. $2 (children $1).

Ann Arbor 16mm Film Festival

See 10 Tuesday. 7, 9, & 11 p.m.

★ Cobblestone Farm County Dancers

Practice session. Instruction available; new members welcome.

7:30 p.m., Friends Meeting House, 1420 Hill St. Free. 662-5713.

★ "First Flight of the Space Shuttle": AstroFest Program 96

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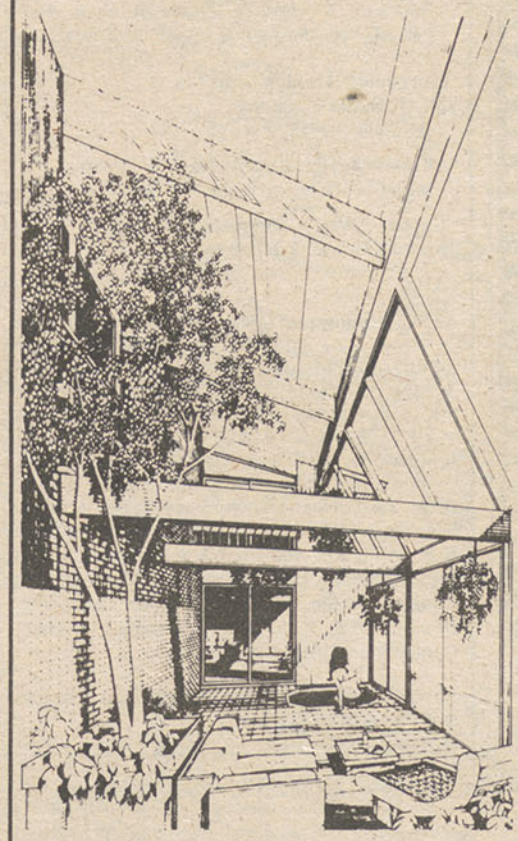
DATE:
March 27, 28 & 29, 1981

TIME:
Fri. & Sat. 10 a.m.–9 p.m.
Sun. 10 a.m.–6 p.m.

PLACE:
U of M Track & Tennis Bldg.
Ferry Field on State Street
I-94 Exit State Rd. (north)
U of M $1.00 Parking on Ferry Field

$1.00 Admission
(Children under 10 free with adult)
250 Artists and Craftsmen



ANN ARBOR SCENE MAGAZINE PRESENTS THE

Home & Leisure Living Show

MARCH 13-15, 1981

U of M Track & Tennis Building

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HEAR YE!
HEAR YE!

THE ANNUAL HOME SHOW AUCTION to benefit the Washtenaw County Historical Society Museum will be held Saturday, March 14th at 7 p.m. Auctioneers Braun & Helmer will auction off antiques, new merchandise and services.

EXCITING DOOR PRIZES

HOURS:
Friday, March 13–4 p.m. til 10 p.m.
Saturday, March 14–10 a.m. til 10 p.m.
Sunday, March 15–10 a.m. til 6 p.m.

ADMISSION:
Adults–$2.00
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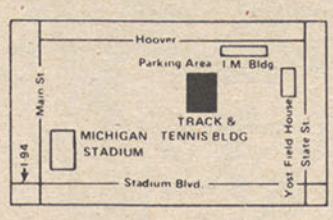

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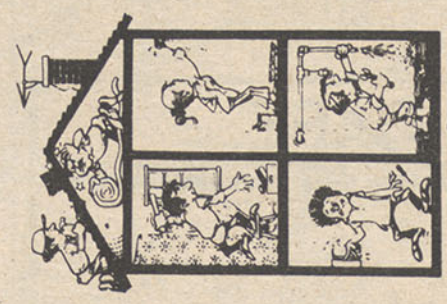
Home & Leisure Living Show
March 13-15
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CALENDAR /continued

less short-sighted political compromise, plagued for years by technical problems, cursed by the first cost overrun ever sustained by a manned U.S. space project, the Space Shuttle is nevertheless the key to the beginning of humanity's migration into the Universe—more than "the DC-3 of Space," it's an event in the history of Earth life unparalleled since the first organisms dared leave the ocean that had nurtured them and ventured onto the land, 400 million years ago.

The first flight of the Space Shuttle may come as soon as next month. I'll tell you the details of what it will be like to fly that mission—the first time the U.S. or any other nation has ever sent a manned space vehicle up that had not first been tested in unmanned simulations. I'll show you the best of the many short films NASA has released in the last few months, covering the many intricate details of this supremely difficult challenge. I'll even have a piece of the Shuttle you can see and touch. And I'll *try* to tell you what the Shuttle will eventually mean to the human race and to Earth life." — *Jim Loudon*

7:30 p.m., Modern Languages Building, Auditorium 3, Washington at Ingalls. Free. 994-3966.

"Everything's Turning Gray": The All-Media Company
See 11 Wednesday. 8 p.m.

"All the Way Home": U-M Dept. of Theatre
See 11 Wednesday. 8 p.m.

"The Caretaker": Canterbury Loft
See 12 Thursday. 8 p.m.

FILMS

AAFC. "Halloween" (John Carpenter, 1978). Classic horror flick. Old A&D, 7 & 10:20 p.m. **"Martin"** (George Romero, 1978). More horror from director of "Night of the Living Dead." Old A&D, 8:40 p.m. **C2. "Anna Christie"** (Clarence Brown, 1930). Garbo's first talkie. AH-A, 7 p.m. **"Susan Lennox: Her Fall and Rise"** (Robert Leonard, 1931) Greta Garbo, Clark Gable. AH-A, 9 p.m. **GAR.** Two selections from the World's Worst Film Festival. **"Terror of Tiny Town"** (Sam Newfield, 1933). Rm. 100 HH 7 & 9:40 p.m. **"Chained for Life"** (Harry L. Fraser, 1951). 8:15 p.m. **MED. "Singing in the Rain"** (Gene Kelly & Stanley Donen, 1952). Gene Kelly, Donald O'Connor, Debbie Reynolds. MLB-4, 7 & 9:15 p.m.

14 SATURDAY

★ Tech Day: U-M College of Engineering
Speakers, demonstrations, and tours of U-M's outstanding lab facilities. A chance to find out what engineers are up to and to see how their work fits into our world.

8 a.m.–4 p.m., Chrysler Center, North Campus. Free. 764-8470.

Community Gardening Symposium: Project Grow
An opportunity for people who grow their own food or are thinking about doing so to meet and share ideas.

9:30 a.m.–4:30 p.m., Botanical Gardens, 1800 N. Dixboro Rd. Lunch included. To register, send $6 to Project Grow, P.O. Box 8645, Ann Arbor 48107, or call 996-3169 or 663-5737 mornings.

Bike Expo '81: City Bicycle Program
Everything you want to know about bikes and biking: films, new equipment, maps, touring information, demonstration of carting devices, unusual bikes, packing, etc. Local bike shops will peddle their wares. Food, drink, child care available.

10 a.m.–6 p.m., Community High School, 401 N. Division. Park across from Farmers' Market. 25¢. 994-2814.

Home & Leisure Living Show
See 13 Friday. 10 a.m.–10 p.m.

"Cosmos": U-M Exhibit Museum Planetarium
See 1 Sunday. 10:30 & 11:45 a.m. 1:30, 2:45, & 4:00 p.m.

Ann Arbor 16mm Film Festival
See 10 Tuesday. 1, 7, & 9 p.m.

"Robin Goodfellow": Young People's Theatre
See 7 Saturday. 2 p.m.

"The Caretaker": Canterbury Loft
See 12 Thursday. 3 p.m. & 8 p.m.

★ U-M Voice Recital
Features Larry Vincent, a superb tenor recently returned to Ann Arbor from performance with the Canadian National Opera as Alma Viva in "The Barber of Seville."

6 p.m., School of Music Recital Hall, North Campus. Free.

"All the Way Home": U-M Dept. of Theatre
See 11 Wednesday. 8 p.m.

The Romantics with guest Donnie Iris: Major Events Office
Arguably the best Detroit band a couple of years ago. A record deal and a sell-out tour of Australia have catapulted The Romantics to international stature. The Kinks and the Beatles figure heavily in their songs, which are mostly speedy, candy-sweet pop tunes about teenage love.

8 p.m., Hill Aud. $8.50, $7.50, & $6.50 tickets at Michigan Union Box Office and CTC outlets. Call 763-2071.

"Everything's Turning Gray": The All-Media Company
See 11 Wednesday. 8 p.m.

Hawaiian Luau Square Dance: Ann Arbor Swinging A's Square Dance Club
8–11 p.m., Forsythe School, 1655 Newport Rd. $5. 761-3055. Open to all.

New Wave Concert: Ann Arbor FLOC Benefit
With Ragnar Kvaran and The Flexibles. To benefit the Ann Arbor Farm Labor Organizing Committee.

8 p.m., Ann Arbor Armory, 223 E. Ann. $2.50. 662-0490.

Hakan Hagegard, Baritone: University Musical Society
This Swedish baritone has sung lieder and opera all over the world since making his debut at Stockholm's Royal Opera House in 1968 as Pappageno in Mozart's "Magic Flute," a role he later performed in Bergman's film version of the opera. Tonight, in his Ann Arbor debut: songs by Schubert, Stenhammar, Ravel, Rangstrom, Martin, and Brahms.

8:30 p.m., Rackham Auditorium. Tickets $5–$8 at Burton Tower. 665-3717.

FILMS

AAFC. "Dressed to Kill" (Brian DePalma, 1980). Angie Dickinson, Michael Caine. MLB-3, 7, 8:45, & 10:30 p.m. **ACTION. "The Front"** (Martin Ritt, 1976). Woody Allen, Zero Mostel. MLB-4, 7 & 9 p.m. **C2. "The Harder They Come"** (Perry Henzell, 1973). Reggae soundtrack by Jimmy Cliff, Toots & the Maytals, The Slickers and others. AH-A, 7, 8:45, & 10:30 p.m. **MED. "Safety Last"** (1923). Harold Lloyd silent comedy. Nat. Sci., 7 & 10:15 p.m. **"The Freshman"** (1925) Harold Lloyd. Nat. Sci., 8:40 p.m.

15 SUNDAY

Home & Leisure Living Show
See 13 Friday. 10 a.m.–6 p.m.

★ Tree Identification Walk: Washtenaw County Parks and Recreation Nature Walk
Tree identification based on bark features in an old woodlot full of a variety of mature trees.

10 a.m., West Woodlot, Independence Lake County Park. (Take US-23 north to 6 Mile, take 6 Mile west to Whitmore Lake Rd. and pick up signs. Meet at main parking lot off Jennings Rd.) Free. 994-2575.

"Cosmos": U-M Exhibit Museum Planetarium
See 1 Sunday. 1:30, 2:45, & 4:00 p.m.

New York Chamber Soloists: University Musical Society
Music by Monteverdi and Vivaldi performed by this unusual ensemble of winds, strings, and keyboards, with tenors Charles Bressler and Frank Hoffmeister.

2:30 p.m., Rackham Auditorium. Tickets $5–$8 at Burton Tower. 665-3717.

Ann Arbor 16mm Film Festival
See 10 Tuesday. Winners' night tonight. 7, 9, & 11 p.m.

★ Greenpeace Film and Speaker Series
A week-long series in celebration of National Wildlife Week. Tonight's films, **"Osprey"** and **"A Time for Choice,"** followed by comments from Sylvia Taylor of the Michigan DNR Endangered Species Program.

7:30 p.m., Undergraduate Library, 3rd floor Multipurpose Rm. Free. 665-5962.

Cathy Winter and Betsy Rose

Feminist singers Winter and Rose make their Ann Arbor debut to benefit the feminist center OASIS. While their music runs the gamut from Everly Brothers to Billie Holiday, mostly they sing their own songs about working women, union women, mothers, daughters, and "all the experiences that women share."

8 p.m., Ark Coffeehouse, 1421 Hill. Tickets at the door. 761-1451.

"The Caretaker": Canterbury Loft

See 12 Thursday. 8 p.m.

★ Cross Currents Festival Film Series

"Adrift" (Jan Kadar, 1971). Fisherman rescues a beautiful, mysterious young woman from the river and soon begins to lose interest in his bedridden wife. Kadar explores a man's failure to recognize his life's blessings until he loses them. Czech, subtitled. 7 & 10:15 p.m. MLB-3. Free. **"The Hare Census"** (Eduard Zahariev, 1973). Two Bulgarian civil servants arrive in a rural village to organize a census of all the rabbits in the area, only to discover the hares are hard to locate. Subtitled. MLB-3, 9 p.m. Free.

FILMS

ACTION. "Cat Ballou" (Elliot Silverstein, 1965). Jane Fonda, Lee Marvin, MLB, 7 p.m. **"Barbarella"** (Roger Vadim, 1968). Jane Fonda. MLB, 9 p.m. **C2. "Easter Parade"** (1948). MGM musical. Irving Berlin score. Fred Astaire, Ann Miller, Judy Garland. AH-A, 7 & 9 p.m.

16 MONDAY

Yeats Theatre Festival: U-M Center for West European Studies

Started four years ago in Irene Connors' U-M theater class and organized by an ever-widening group of students, faculty, and townspeople, this year's festival features performances of plays by Synge and Pirandello as well as Yeats. Yeats' plays are spare, ritual drama, akin to Japanese Noh drama, combining poetry, music, and dance. They were long considered non-theatrical, but this is no longer true, largely due to changes in the notion of theater brought about by playwrights influenced by Yeats, from Beckett to Stoppard. You can stage a Yeats play for very little money, and you can stage it almost anywhere, something that makes drama a more accessible and portable medium.

Many festival events are free. All others are $3 ($2 for students). For ticket information, call 764-4311.

The festival gets underway with a talk by Professor Thomas Parkinson, a renowned Yeats scholar from Berkeley, "Yeats and Pound."

4 p.m., 2433 Mason Hall, behind Angell Hall. Free.

★ Greenpeace Film and Speaker Series

Ron Hoffman, local crane enthusiast, speaks after showing of **"Great White Bird."**

7:30 p.m. Burns Park School, 1414 Wells. Free. 665-5962.

★ SPAMorama: Gala Concert of American Music: Society for the Promotion of American Music

All kinds of American music presented by diverse and outstanding local performers: Jazz pianist James Dapogny, fiddler Vinny Tufo, pianist and composer William Albright, vocalist Leslie Guinn, bones virtuoso Percy Danforth with pianist Kathy McMichael, and Misbehavin', a 40's style jazz group with Andrews Sisters-style vocals.

7 p.m., Michigan Union Ballroom. Free. 996-1417.

★ Making Choices: Conflicts and Tradeoffs"

See 9 Monday. 8 p.m.

FILMS

AAFC. "Nothing Sacred" (William Wellman, 1937). Carole Lombard, Frederic March. Old A&D, 7 p.m. **"Mr. Deeds Goes to Town"** (Frank Capra, 1936). Gary Cooper, Jean Arthur. Old A&D, 9 p.m.

17 TUESDAY

★ Ethnographic Film Series: U-M Dept. of Anthropology

Three films explore the struggles of indigenous American peoples to maintain their cultures in the face of "progress": **"Turtle People," "Broken Treaty of Battle Mountain,"** and **"Home of the Brave."**

7 p.m., Modern Languages Bldg., Aud. 2. Free.

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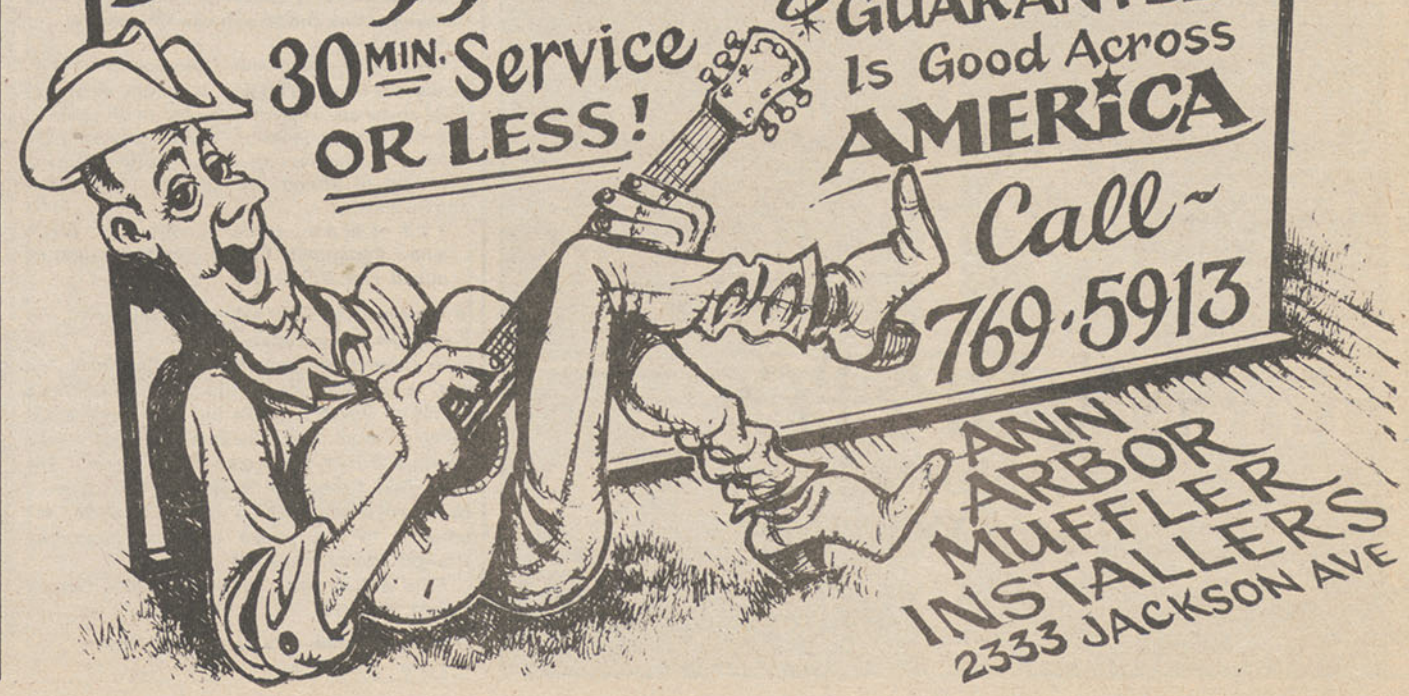

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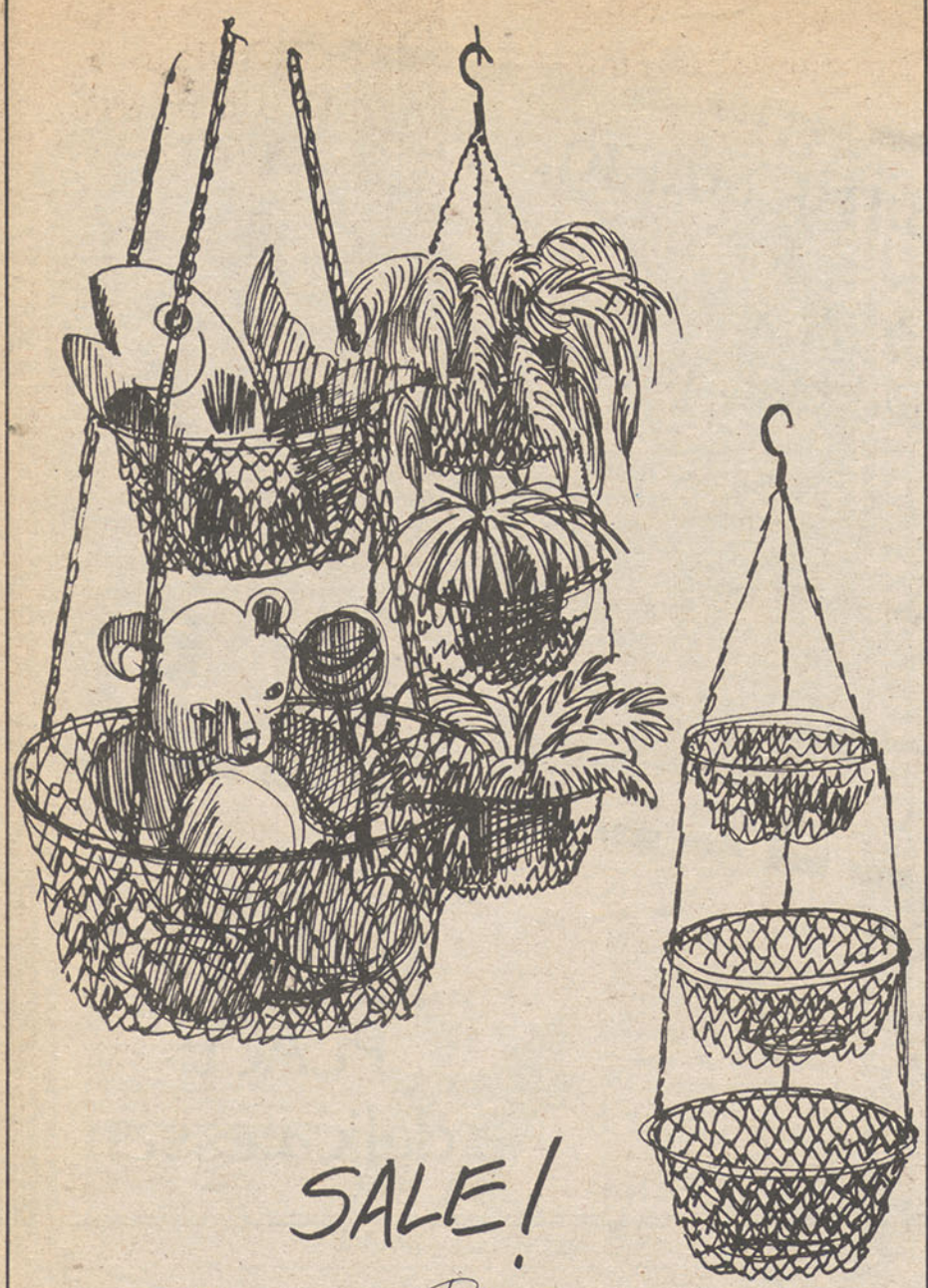
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CALENDAR /continued

★ Greenpeace Film and Speaker Series
Gunter Voss, director, Detroit Zoological Society, speaks after showing of **"Memories of Eden."**
7:30 p.m., Henderson Room, Michigan League. Free. 665-5962.

FILMS

AAFC. "Darby O'Gill and the Little People" (1959). Irish folklore from Disney. Angell Hall, Aud. A, 6:30 p.m. **"20,000 Leagues Under the Sea"** (1954). Disney's all-star cast includes James Mason, Kirk Douglas, Peter Lorre. Angell Hall, Aud. A, 8 p.m. **"Treasure Island"** (1950). Disney version of Stevenson's classic. Angell Hall, Aud. A, 10:15 p.m. **CFT. "The Quiet Man"** (John Ford, 1952). John Wayne, Maureen O'Hara. Mich., 4, 7, and 9:15 p.m. **CG. "The 47 Ronin" Part I** (Kenji Mizoguchi) Feudal loyalty and the warrior spirit. Old A&D, 7 & 9:15 p.m.

18 WEDNESDAY

Yeats Theatre Festival
See 16 Monday. 3 p.m.: Symposium: **"Ensemble Working Process,"** followed with scenes from Yeats' farce **"The Player Queen"** by the Yeats Theatre Ensemble. Rackham Assembly Hall. 8 p.m.: performance of two Yeats plays, **"The Dreaming of the Bones"** and **"Calvary."** Canterbury Loft, 332 S. State. 8 p.m.: Performance of Synge's **"The Wells of the Saints."** Residential College Auditorium, E. University.

U-M Women's Tennis vs. Eastern Michigan
5 p.m., location to be announced. $1. 764-0244.

★ Greenpeace Film and Speaker Series
Beth Duman, wolf advocate and educator speaks after showing of **"Following the Tundra Wolf."**
7:30 p.m., Wesley Lounge, First United Methodist Church, 120 S. State St. Free. 665-5962.

★ "Wild Flowers and Wildflower Gardening": Washtenaw Audubon Society
Helen Smith, well-known author of *Michigan Wildflowers* and researcher at U-M Botanical Gardens, lectures.
7:30 p.m., Botanical Gardens, 1800 N. Dixboro Rd. Free. 769-6482.

Laugh Track: UAC
See 4 Wednesday. 9 p.m.

FILMS

CFT. "The Last Picture Show" (Peter Bogdanovich, 1971). Timothy Bottoms, Cybil Shepherd. Mich., 4, 7, & 9 p.m. **CG. "The Serpent Egg"** (Ingmar Bergman, 1978). Liv Ullman, David Carradine. Old A&D, 7 & 9:15 p.m. **C2. "Late Spring"** (Yosujiro Ozu, 1949). Voted one of the ten greatest Japanese masterpieces. Nat. Sci., 7 & 9 p.m.

19 THURSDAY

★ Workshop on Child Abuse and Neglect: Washtenaw County Coordinating Council For Children at Risk and Washtenaw Community College
Morning (9–noon) and afternoon (1:30–4:30) workshops focusing on how to identify victims of child abuse and neglect and what to do about it. Teachers, social workers, health professionals, police and other human service providers are encouraged to attend. Designed for newcomers and for experts.
9 a.m.–4:30 p.m., Student Center Bldg., Washtenaw Community College. Pre-registration required. Free. 973-7475.

★ The American Short Story Film Series: Ann Arbor Public Library
In Flannery O'Connor's **"The Displaced Person,"** a Georgia farm family agrees to take in a family of Polish refugees but soon finds it has taken on more than it bargained for. Stars Irene Worth and John Houseman. Mark Twain's **"The Man That Corrupted Hadleyburg"** is about a town which bills itself as the "most honest and upright" in the region and the mysterious stranger who calls its bluff.
12:10 & 7:30 p.m., Ann Arbor Public Library. Free. 994-2333.

U-M Men's Tennis vs. Kalamazoo College
2 p.m., Track & Tennis Bldg. $1. 764-0244.

Yeats Theatre Festival
See 16 Monday. 3 p.m.: **Symposium:** See 18 Wednesday. 4 p.m.: performance of Synge's **"The Tinker's Wedding."** Canterbury Loft, 332 S. State. 8 p.m.: performance of Yeats' **"Deidre"** and Pirandello's **"The Man With a Flower in His Mouth."** Canterbury Loft. 10 p.m.: **Readings from Yeats' poetry** by Bert Hornback. The Earle, 121 W. Washington.

Gala Purim Bash: Hillel
Band, musical drama performances, refreshments.
7:15 p.m., Hillel, 1429 Hill St. $2. 663-3336.

★ Greenpeace Film and Speaker Series
Local resource people focus on wildlife in urban areas. Displays and free information about providing habitat for wildlife in urban areas following showing of **"Still Waters."**
7:30 p.m., Bach School Auditorium, 600 W. Jefferson. Free. 665-5962.

Soundstage: UAC
See 5 Thursday. 8 p.m.

Pittsburgh Symphony: University Musical Society
Andre Previn conducts Haydn's Symphony No. 83, Ravel's Rhapsodie Espagnole, and Prokofiev's Symphony No. 5.
8:30 p.m., Hill Auditorium. Tickets $5–$12.50 at Burton Tower. 665-3717.

FILMS

AAFC. "Dr. Strangelove" (Stanley Kubrick, 1964). Peter Sellers, George C. Scott. Mich., 2, 4, 7, & 9 p.m. **"Throne of Blood"** (Akiro Kurosawa, 1957). Kurosawa's adaptation of *MacBeth*. AH-A, 7 p.m. **"Onibaba"** (Kaneto Shindo, 1963). Japanese, subtitles. AH-A, 9 p.m. **CG. "The Battle of Chile" Parts I & II"** (Patricio Guzman). Documentary tracing rise and fall of Allende's socialist government. Old A&D, 6:30 & 10 p.m. **MED. "Sleuth"** (Joseph Mankiewiez, 1972). Laurence Olivier, Michael Caine. Nat. Sci., 7 & 9:45 p.m.

20 FRIDAY

Red Cross Blood Clinic
10 a.m.–4 p.m., 2729 Packard. 971-5300.

★ "Should the U.S. Extend Economic Assistance to Poland?": U-M Center for Russian and East European Studies
Principal speaker is Richard Davies, former Ambassador to Poland. Discussion follows.
3 p.m., 200 Lane Hall (State at Washington). Free. 764-0351.

Lucas Hoving choreographs for University Dance Company, March 20-22 at Power Center

University Dance Company
In conjunction with the Cross Currents Festival, guest choreographer Lucas Hoving and dance faculty members Vera Embree, Susan Matheke, and Christopher Flynn have composed dances to the music of Rachmaninoff, Bartok, and Chopin. Featured soprano Constance Barron joins pianist Robert Pazur and dance faculty pianist Gregory Ballard in accompanying the dancers. Hoving, Dance Department artist in residence during the winter term, has danced in major roles with Martha Graham and Jose Limon and has directed his own company.
8 p.m., Power Center. $5 Michigan League box office. 764-0450.

★ Greenpeace Film and Speaker Series
Joseph Engelhard and Frederic Felleman of Greenpeace Great Lakes speak following the showing of **"Right Whale: An Endangered Species."**
7:30 p.m., Undergraduate Library, 3rd floor Multipurpose Room. Free. 665-5962.

"The Real Inspector Hound": Ann Arbor Civic Theatre Main St. Productions
The Civic Theatre's Main Street series kicks off its second year with Tom Stoppard's zany parody of English manor-house murder mysteries. This long one-act comedy is a farce, a murder thriller, a comedy of manners, and a satire all rolled into one. Includes liberal spoofing of Agatha Christie's "Mousetrap" and rich verbal humor. Fast paced, and lots of fun. Directed by Mike Dodge, starring Robert Becker and Howard Weinblatt.
8 p.m., Civic Theatre, 338 S. Main. $2.50. 662-9405, weekdays except Wednesday.

Yeats Theatre Festival
See 16 Monday. 4 p.m.: performance of Synge's **"The Tinker's Wedding."** Canterbury Loft, 332 S. State. 8 p.m.: performance of Yeats' **"Deidre"** and Pirandello's **"The Man With a Flower in His Mouth."** Canterbury Loft.

★ Rummage Sale: Zonta Club
The biggest annual fundraiser of Zonta, a service club of executive and professional women. Proceeds go to various local charities. Donations accepted through the first day of sale.
5–8 p.m., Ann Arbor Armory, 223 E. Ann. Call 663-4389 for donations to be picked up.

"Denmark, the Fairytale Land": U-M International Center World Horizons Film and Lecture Series
Live narration by lecturer-filmmaker Ric Dougherty. Sponsors promise this film will reveal the secrets of the "Happy Dane."
8 p.m., Aud. 3, Modern Languages Bldg., E. Washington at Thayer. $3.50 (students & senior citizens, $2.50; children with adult, $1.50). 764-9310.

Mirage Dance Collective
Dance pieces blending original choreography and improvisations. Performed by local dance groups Mirage and Men Working.
8 p.m., Mirage Dance Studio, 621 E. William. $3. 668-0295.

FILMS

AAFC. "Andy Warhol's Frankenstein" (Paul Morissey, 1974). Camp classic. MLB-4, 7 & 10:30 p.m. **"Trash"** (Paul Morissey, 1970). Produced by Warhol. MLB-4, 8:40 p.m. **ACTION. "Petrified Forest"** (Archie Mayo, 1936). Bette Davis, Humphrey Bogart. Nat. Sci., 7 p.m. **"The Big Sleep"** (Howard Hawks, 1946). Humphrey Bogart, Lauren Bacall. Nat. Sci., 9 p.m. **CFT. "The Godfather, Part II"** (Francis Ford Coppola, 1975). Al Pacino, Robert DeNiro, Robert Duvall. Mich., 4 & 8 p.m. **CG. "My Brilliant Career"** (Gill Armstrong, 1978). Australian hit. Old A&D, 7 & 9:15 p.m. **C2. "Coal Miner's Daughter"** (Michael Apted, 1980). Sissy Spacek, Tommy Lee Jones. AH-A, 7 & 9:15 p.m. **GAR. "Pigpen"** (Pier Paolo Pasolini, 1972). Jean-Pierre Leaud. Rm. 100 HH, 7 & 9:05 p.m.

21 SATURDAY

★ Rummage Sale: Zonta Club
See 20 Friday. 9–11:30 a.m.

★ Handicapper Consumer Advocacy: Washtenaw Community College
Workshop on community resources available to the handicapper, how to gain access to them, and how to use them. Co-sponsored by the Ann Arbor Center for Independent Living and CIVITAN of Ann Arbor.
10 a.m.–4 p.m., Room 110, Student Center Bldg., Washtenaw Community College. Free. To register, call 482-2230.

"Cosmos": U-M Exhibit Museum Planetarium
See 1 Sunday. 10:30 & 11:45 a.m. 1:30, 2:45, 4:00 p.m.

Pete Seeger
Isn't it appropriate that, when January's Folk Festival benefit fell short of generating the Ark's necessary operating expenses, Pete Seeger, champion of underdog humanist causes, should come to the rescue?
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CALENDAR /continued

"Robin Goodfellow": Young People's Theatre
See 7 Saturday. 2 p.m.

Yeats Theatre Festival
See 16 Monday. 2 p.m. & 8 p.m.: performances of Yeats' **"The Dreaming of the Bones"** and **"Calvary."** Canterbury Loft, 332 S. State. 8 p.m.: performance of Synge's **"The Wells of the Saints."** Residential College Auditorium, E. University.

★ Greenpeace Film and Speaker Series
Hezy Shoshani of the Wayne State Elephant Interest Research Group speaks following the showing of **"Last Stand in Eden."**
3 p.m., Ann Arbor Public Library. Free. 665-5962.

"Siddhartha": Rudi Foundation Festival of India
This film version of Hesse's novel is the inaugural event of a two-week festival.
7:15 & 9:15 p.m., Aud. B, Angell Hall. $1. 668-1992.

"The Spiritual Evolution of Planet Earth": Yoga Center
Lecture and vegetarian spring equinox dinner.
7:30 p.m., Yoga Center, 207 E. Ann. Tickets $3.75 at 207 E. Ann. 769-4321.

Chick Corea: Eclipse Jazz
With Michael Brecker, Eddie Gomez, and Steve Gadd. Corea continually gives new meaning to the word "diverse." Previous Ann Arbor concerts have featured his fusion group, Return to Forever ('75), duets with vibraharpist Gary Burton ('76 & '79), and the celebrated acoustic piano duet with Herbie Hancock, portions of which were released on the pair's live LP ('78). Now the keyboard wizard performs in yet another context—the classic jazz quartet. Corea first gained notoriety with Miles Davis' last group. His recent recordings have been rather tired. But this lineup should provide a new point of departure.
8 p.m., Hill Auditorium. Tickets $8.50, $7.50, & $6.50 at Michigan Union Box Office, Discount Records and all CTC outlets. Call 763-5924.

"The Real Inspector Hound": Ann Arbor Civic Theatre
See 20 Friday. 8 p.m.

University Dance Company
See 20 Friday. 8 p.m.

Mirage Dance Collective
See 20 Friday. 8 p.m.

FILMS

AAFC. "Bananas" (Woody Allen, 1971). Woody Allen, Louise Lasser. MLB-4, 7 & 10:20 p.m. **"The Projectionist"** (Henry Hurwitz, 1970). Actor-impressionist Chuck McCann, Rodney Dangerfield. MLB-4, 8:40 p.m. **ACTION. "Key Largo"** (John Huston, 1948). Bogart, Bacall, Edward G. Robinson. Nat. Sci., 7 p.m. **"Treasure of the Sierra Madre"** (John Huston, 1948). Humphrey Bogart, Walter Huston. Nat. Sci., 9 p.m. **CG. "Quadrophenia"** (Franc Roddam, 1979). Mods vs. Rockers with soundtrack by The Who. Old A&D, 7 & 9 p.m. **C2. "The Left-Handed Woman"** (Peter Handke, 1978). German, subtitles. AH-A, 7 & 9 p.m. **GAR. "Vive La Muerte"** (Fernando Arrabel, 1974). Rm. 100 HH, 7 & 9 p.m. **MED. "Annie Hall"** (Woody Allen, 1977). Woody Allen, Diane Keaton. MLB-3, 7, 8:50, & 10:45 p.m.

22 SUNDAY

Doubles Badminton Tournament: Washtenaw County Parks and Recreation Commission
1-3 p.m., County Recreation Center, 4133 Washtenaw at Hogback. $5 per team. Preregistration required. 994-2575.

Mini-Matinee Club: Ann Arbor Recreation Dept.
"Goodtime Mime" with Kathi Amini and Richard Hayden, and "La Dolce Musica" by Recorder Society members. For children 4 to 8.
1:30 & 3:30 p.m., Cultural Arts Bldg., 1220 S. Forest at Wells. Tickets $2.50 (children $2) at Recreation Dept., 2250 South Seventh. Early reservations advised. 994-2326.

"Cosmos": U-M Exhibit Museum Planetarium
See 1 Sunday. 1:30, 2:45, & 4:00 p.m.

"Switzerland": Kiwanis Club Travel and Adventure Film Series
"Explore the majestic Alps . . . Let yourself fall under the spell of Switzerland." With live narration by Robert O'Reilly.
3 p.m., Michigan Theater. $3. 769-0960.

★ "Duets for Diversion: German Four-hand Music": Ann Arbor Area Piano Teachers Guild

University Dance Company
See 20 Friday. 3 p.m.
Sarah Albright, Margaret Bond, Judi Bradetich, Sara Carriere, Heidi Cowan, Carol Flower, and Eric VanDeVort performing and discussing Brahms, Mozart, Schumann, Schubert, and Reger.
3 p.m., Stearns Bldg. on Broadway, North Campus. Free. 665-3322.

★ Cross Currents Festival Film Series
"Nine Months" (Marta Mezaros, 1977). Love affair between a strong-willed woman and an impulsive, often arbitrary fellow worker in a chilly industrial city. Hungarian, subtitled. 7 & 10:20 p.m. MLB-3. Free. **"Angi Vera"** (Pal Gabor, 1979). A teen-age assistant nurse is caught up actively in Hungary's turn to Stalinism in the late 1940's. Hungarian, subtitled. MLB-3, 8:40 p.m. Free.

Homegrown: Women's Music Series
With Stephanie Ozer and friends (jazz and classical music), Mary Earle (potpourri), and comedienne Julie Hall.
7 p.m., Canterbury Loft, 332 S. State. $2.50. 665-0606.

★ Greenpeace Film and Speaker Series
Jamie Greager of Greenpeace Great Lakes speaks after showing of **"Voyage to Save the Whales."**
7:30 p.m., Undergraduate Library, 3rd floor Multipurpose Rm. Free. 665-5962.

Yeats Theatre Festival
See 16 Monday. 8 p.m.: performance of Synge's **"The Wells of the Saints."** Residential College Auditorium, E. University.

Ars Musica
Nationally-acclaimed Ann Arbor-based ensemble performs on 18th-century instruments. Bach's Brandenberg Concertos No. 3 and 6, Scheidt's Suite for strings, Handel's Concerto Grosso, C.P.E. Bach's Quartet, and Vivaldi's Concerto for two oboes and strings.
8 p.m., St. Andrew's Church, 306 N. Division. Tickets $7 at Liberty Music Shop. Early reservations advised. 662-3976.

"The Real Inspector Hound": Ann Arbor Civic Theatre
See 20 Friday. 8 p.m.

FILMS

CG. "Gilda" (Charles Vidor, 1946). Rita Hayworth, Glenn Ford. Old A&D, 7 p.m. **"Rain"** (Lewis Milestone, 1932). Joan Crawford, Walter Huston. Old A&D, 9 p.m. **C2. "Ceddo"** (Ousamane Sembane, 1977). National epic from Africa. Wolof, subtitles. Aud. A, 7 & 9 p.m. **MCTF. "On The Town"** (Gene Kelly & Stanley Donen, 1949). Gene Kelly, Frank Sinatra. Mich., 6 & 7:45 p.m. **MED. "Pinocchio"** (Walt Disney, 1939). MLB-3, 5 & 7 p.m.

23 MONDAY

★ "Sexual Assault Awareness and Prevention Workshop": Ann Arbor Community Education
7-9 p.m., Adult Resources Center, Washtenaw Community College. Free. 973-3528.

Preservation Hall Jazz Band: University Musical Society
With its own special blend of marches, quadrilles, blues, spirituals, and ragtime, this immensely popular band has taken turn-of-the-century New Orleans jazz and spread it around the world.
8:30 p.m., Hill Auditorium. Tickets $4-$8 at Burton Tower. 665-3717.

FILMS

AAFC. "One Hour With You" (Ernst Lubitsch, 1932). Musical comedy. Maurice Chevalier. Old A&D, 7 & 10:20 p.m. **"The Love Parade"** (Ernst Lubitsch, 1930). Maurice Chevalier, Jeanette MacDonald. Old A&D, 8:30 p.m. **MCTF. "On The Town"** (Gene Kelly & Stanley Donen, 1949). Gene Kelly, Frank Sinatra. Mich., 5:45 & 7:45 p.m.

24 TUESDAY

U-M Men's Tennis vs. Florida State
2 p.m., Track & Tennis Bldg. $1. 764-0244.

★ Ethnographic Film Series: U-M Department of Anthropology

"Chulas Fronteras," a study of the culture of the Texas-Mexican border region. Second film to be announced.

7 p.m., Modern Languages Bldg., Aud. 2. Free.

★ "American Motifs in Contemporary Czech Literature": Cross Currents Festival Lecture Series

Lecture by Josef Skvorecky, renowned Czech novelist and essayist now in Toronto. Like the rebellious jazz players often cast as heroes in his novels, Skvorecky has fought to defend artists' freedom from aesthetic enforcers of all political persuasions.

8 p.m., Rackham Amphitheater. Free. 764-0351.

FILMS

AAFC. "Reggae Sunsplash." Filmed at annual Jamaican festival, features Peter Tosh, Bob Marley, Burning Spear. AH-A, 7 & 10:20 p.m. **"Monterey Pop"** (Donn A. Pennebaker, 1969). Jimi Hendrix, Janis Joplin, Otis Redding, The Who. AH-A, 8:40 p.m. **CG. "Judex"** (Georges Franju, 1964). Eerie anarchist fantasy. Old A&D, 7 & 9 p.m. **C2. "Poto and Cabengo"** (Jean Pierre Gorin, 1979). Documentary of twin six-year-olds who speak a language of their own invention. Nat. Sci., 7 p.m. **"Koko—A Talking Gorilla"** (Barbot Schroeder, 1978). Nat. Sci., 9 p.m.

25 WEDNESDAY

★ Spring Craft Workshop: Washtenaw County Parks and Recreation Commission

Craft ideas for fun and profit, to make and take with you.

10 a.m., County Recreation Center, 4133 Washtenaw at Hogback. Free. 973-2595.

"A Doll's House": PTP Michigan Ensemble Theatre

Premiere of PTP's new resident Equity company in the newly refurbished Lydia Mendelssohn Theatre. This company of professional actors, gathered from around the country, inaugurates a regular three-show season in September. The choice of Ibsen's classic drama about a housewife's discovery of her independence is particularly appropriate: the play speaks to new beginnings, and it marks the birth of modern drama.

8 p.m., Mendelssohn Theatre, Michigan League. Tickets $6–$12 at the Michigan League Box Office. 764-0450.

"New Options for Jewish Life in the USSR": B'nai B'rith Hillel Foundation

Nodar Djindjihashvili, Jewish emigre from Georgia in the Soviet Union, lectures and shows his film of Soviet Jewish life, "The Last Journey." Co-sponsored by U-M Judaic Studies Program and U-M Political Science Department.

8 p.m., Aud. D, Angell Hall. Free. 663-3336.

Laugh Track: UAC

See 4 Wednesday. 9 p.m.

FILMS

AAFC. "Manhattan" (Woody Allen, 1979). Woody Allen, Mariel Hemingway. AH-A, 7, 8:40, & 10:20 p.m. **ACTION. "Blue Country"** (Jean Charles Tacchela, 1978). Light-hearted comedy by director of "Cousin, Cousine." French, subtitles. Nat. Sci., 7 & 9 p.m. **CFT. "THX 1138"** (George Lucas, 1971). Sci-fi. Robert Duvall, Donald Pleasance. Mich., 4, 7, & 9 p.m. **CG. "They Died With Their Boots On"** (Raoul Walsh, 1941). Errol Flynn, Olivia deHavilland. Old A&D, 7 & 9 p.m.

26 THURSDAY

★ "Preserving Urban Art Forms": Ann Arbor Art Association

Discussion with panelists Louisa Pieper of the Historic District Commission and Mac Collins, architect with Preservation/Urban Design.

7:30 p.m., Ann Arbor Art Assoc., 117 W. Liberty. Free. 994-8004.

Soundstage: UAC

See 5 Thursday. 8 p.m.

★ "Farming in America": Washtenaw County Historical Society

Peter Cousins, Curator of Agricultural Implements, Henry Ford Museum, lectures on how the industrial revolution transformed American farming, with a focus on its impact in Michigan.

8 p.m., Salvation Army Citadel, W. Huron at Arbana. Free. 769-1828.

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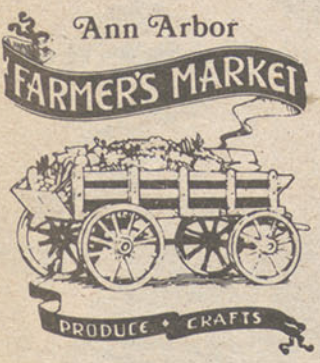

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CALENDAR /continued

"Orpheus in Hades":
U-M School of Music Opera Theatre
Jacques Offenbach's rollicking parody of the Greek myth of Orpheus. The sparkling music contains the famous "Can-Can."
8 p.m., Power Center. Tickets $6 at the Michigan League box office. 764-0450.

"Sea Horse": Canterbury Loft
Edward J. Moore's two-character tour-de-force set in a West Coast waterfront bar. A highly idiosyncratic courtship dance between two outwardly tough loners, a sailor on shore leave and a strong-willed barkeep. The plot may sound like a sentimental cliche, but the treatment is fresh and distinctive. Presented by the Stage Company.
8 p.m., Canterbury Loft, 332 S. State. $3. 665-0606.

"A Doll's House":
PTP Michigan Ensemble Theatre
See 25 Wednesday. 8 p.m.

FILMS

AAFC. "The Last Wave" (Peter Weir, 1977). Supernatural chiller. Richard Chamberlain. AH-A, 7 p.m. **"Mad Max"** (George Miller, 1980). An Australian 'Clockwork Orange.' AH-A, 9 p.m. **CFT. "Lenny"** (Bob Fosse, 1974). Dustin Hoffman, Valerie Perrine. Mich., 4, 7, & 9 p.m. **CG. "Andrei Rublev"** (Andrei Tarkovsky, 1969). Epic about 15th century Russia. Old A&D, 7 p.m. **MED. "Umberto D."** (Vittorio DeSica, 1952). Considered DeSica's masterpiece. Nat. Sci., 7 & 9 p.m.

27 FRIDAY

Invitational Ann Arbor Spring Art Fair
280 artists and craftsmen from a 24-state area have been juried by show promoter Audree Levy. Wide range in quality; very eclectic. You'll find everything from macrame plant slings to exceptionally fine works of art, priced from $2 to $2,000.
10 a.m.–9 p.m., U-M Track and Tennis Bldg. on Ferry Field, State St. $1 (children with adult free).

"A Doll's House":
PTP Michigan Ensemble Theatre
See 25 Wednesday. 8 p.m.

"The Real Inspector Hound":
Ann Arbor Civic Theatre
See 20 Friday. 8 p.m.

"Orpheus in Hades": U-M School of Music
See 26 Thursday. 8 p.m.

"Sea Horse": Canterbury Loft
See 26 Thursday. 8 p.m.

FILMS

AAFC. "The Red Shoes" (Michael Powell & Emeric Pressburger, 1948). Classic film about young ballet dancer; stunning dance sequences. MLB-4, 7 p.m. **"Peeping Tom"** (Michael Powell, 1961). Story of insane filmmaker intent on capturing moment of death of his female victims in his home movies. MLB-4, 9:15 p.m. **ACTION. "Pat and Mike"** (George Cukor, 1952). Spencer Tracy, Katherine Hepburn. Nat. Sci., 7 p.m. **"Adam's Rib"** (George Cukor, 1949). More Tracy and Hepburn. Nat. Sci., 9 p.m. **CFT. "American Graffiti"** (George Lucas, 1973). Richard Dreyfuss, Ron Howard, Candy Clark, Cindy Williams. Mich., 4, 7, & 9 p.m. **CG. "The Canterbury Tales"** (Pier Paolo Pasolini, 1972). Chaucer's medieval panorama. Italian, subtitles. Old A&D, 7 & 9 p.m. **C2. "Health"** (Robert Altman, 1980). Lauren Bacall, Carol Burnet, James Garner. AA premiere. AH-A, 7 & 9 p.m. **GAR. "Au Hasard Balthazar"** (Robert Bresson, 1966). Anne Wiazemsky, Francois Lafarge. Rm. 100 HH, 7 & 9 p.m. **MED. "The Muppet Movie"** Kermit the Frog, Miss Piggy and company. MLB-3, 7, 9, & 11 p.m.

28 SATURDAY

Invitational Co-ed Recreation Volleyball Tournament: Washtenaw County Parks and Recreation Commission
9 a.m., County Recreation Center, 4133 Washtenaw at Hogback. $25 per team. To participate, call 973-2575.

Annual Flea Market: Women's City Club
A very classy rummage sale.
10 a.m.–2 p.m., Women's City Club, 1830 Washtenaw. 662-3279.

"Cosmos": U-M Exhibit Museum Planetarium
See 1 Sunday. 10:30 & 11:45 a.m. 1:30, 2:45, & 4:00 p.m.

★ Children's Mini-Festival:
Rudi Foundation Festival of India
Noon–2 p.m., Ann Arbor Public Library. Free. 668-1992.

U-M Women's Tennis vs. Miami of Ohio
1 p.m., Liberty Racquet Club, 2975 Liberty Road. $1. 764-0244.

Children's Concert with singer-storyteller Utah Phillips
2 p.m., Ark Coffeehouse. 1421 Hill. Tickets at the door only. Call 761-1451.

"The Three Musketeers":
Young People's Theatre
An adventure story, complete with swordplay, colorful costumes, slapstick, more swordplay, double entendres, action-packed hilarity, and yet more swordplay. Also performed April 4 and 11.
2 p.m., Ann Arbor Civic Theater, Main at William. $1 (adults, $2). 996-3888.

"Sea Horse": Canterbury Loft
See 26 Thursday. 3 p.m. and 8 p.m.

"Art . . . for Art": Ann Arbor Art Association Fundraising Auction
Over 100 pieces, donated by local and regional galleries, including works of outstanding international artists and quality donations from regional artists. Last year the auction included works by Apel, Durer, Baskin, Laudeau, Albers, and Weege. Preceded by a dessert and champagne reception.
7:30, Ann Arbor Art Assoc., 117 W. Liberty. $12. 994-8004.

"The Real Inspector Hound":
Ann Arbor Civic Theatre
See 20 Friday. 8 p.m.

"Orpheus in Hades": U-M School of Music
See 26 Thursday. 8 p.m.

Ann Arbor Consort of Voices: Academy for the Study and Performance of Early Music
The 15-member consort, conducted by Edward Parmentier, performs 16th-century cathedral music, featuring the work of William Byrd, the climactic English composer of the 16th century, and his contemporaries (Sheppard, Taverner).
8 p.m., St. Andrew's Episcopal Church, 306 N. Division. Tickets $3.50–$4.50 at the door and at the Michigan Theater. 764-2506. 662-9539.

"A Doll's House":
PTP Michigan Ensemble Theatre
See 25 Wednesday. 8 p.m.

Ann Arbor Symphony Ball
Benefit ball for the Ann Arbor Symphony features the popular Ambassadors, a local 16-piece professional orchestra which plays music in the Big Band style of the 40's. Cash bar and refreshments.
9 p.m.–1 a.m., Michigan League Ballroom. Tickets $25 per couple, $12.50 for singles and student couples. Patron tickets ($50) include a pre-ball champagne party at the home of Mr. & Mrs. Henry Landau. For tickets or further information, call Mary Price, 994-1231.

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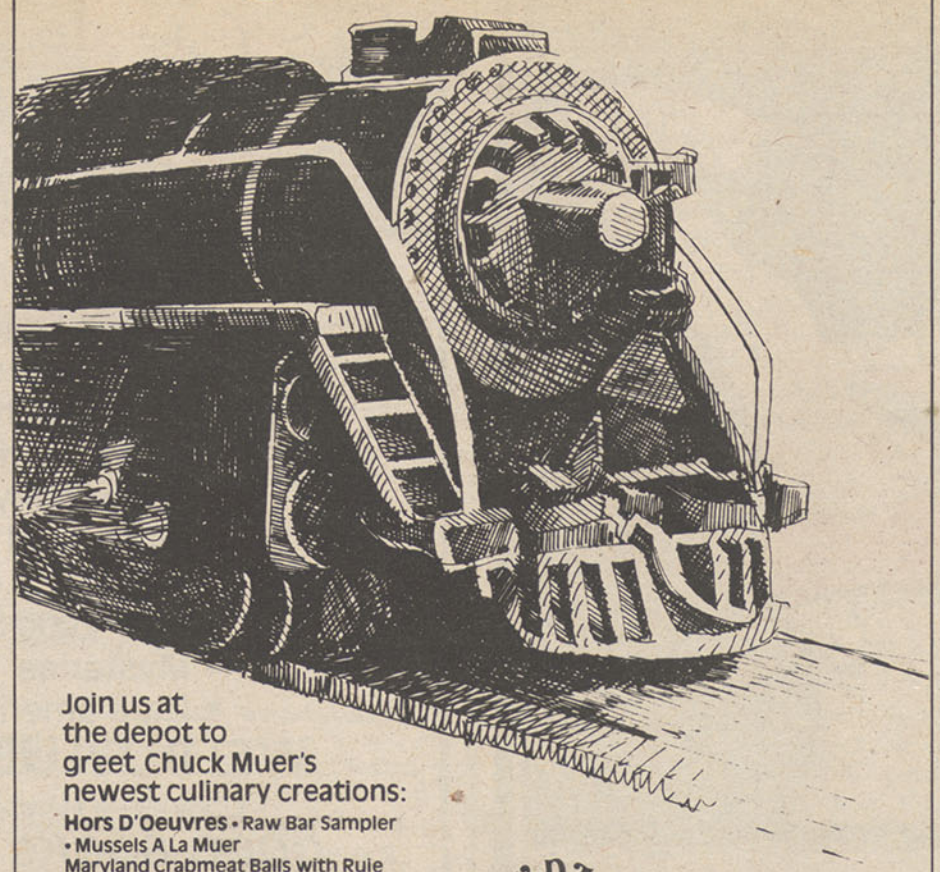

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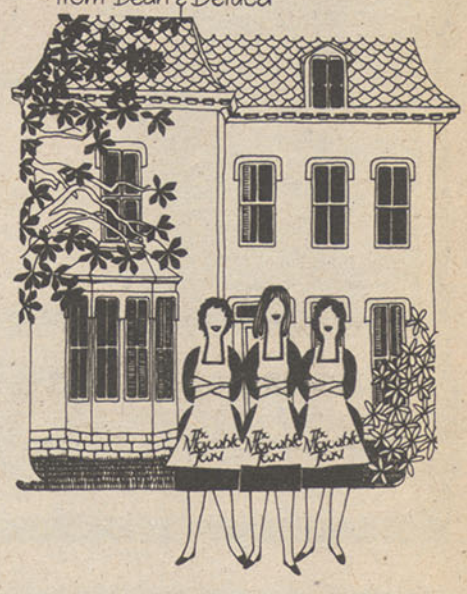

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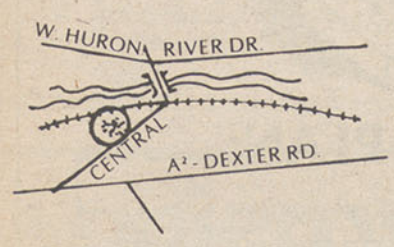

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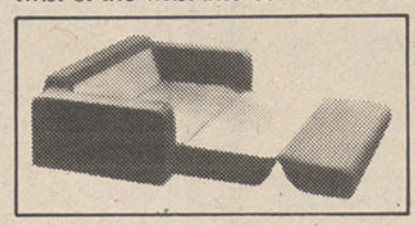

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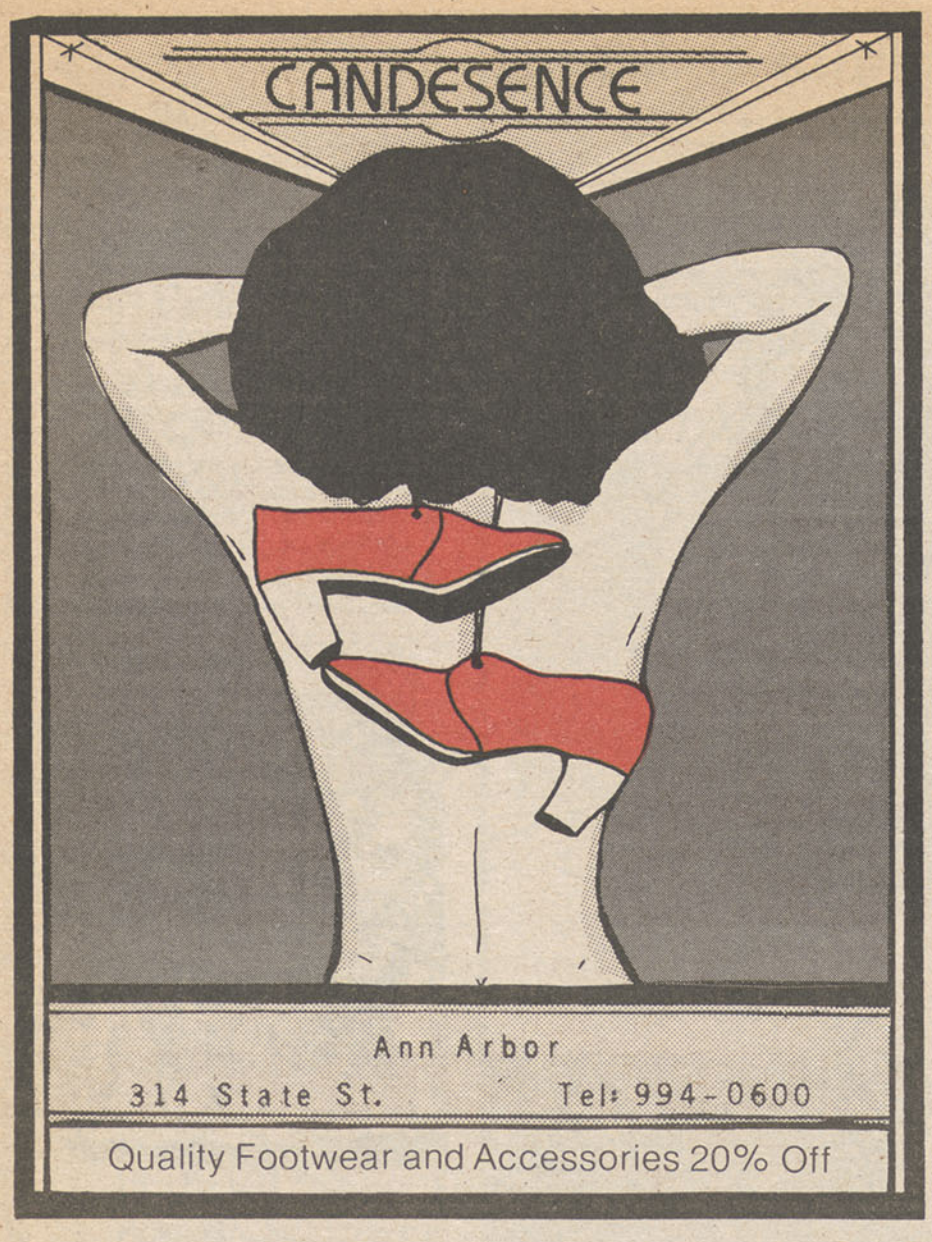

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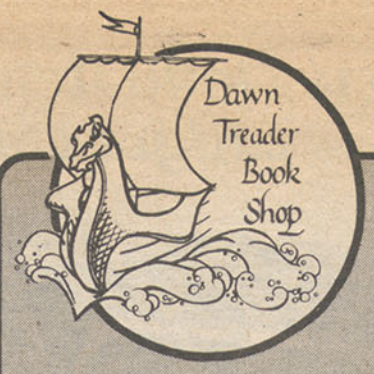

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CALENDAR /continued

FILMS

AAFC. "The Warriors" (Walter Hill, 1979). Street gang epic. MLB-4, 7 & 10:20 p.m. **"The Wild Ones"** (Laslo Benedek, 1954). Marlon Brando, Lee Marvin. MLB-4, 8:40 p.m. **ACTION. "The Jerk"** (Carl Reiner, 1979). Steve Martin. MLB-3, 7, 8:50, & 10:40 p.m. **CFT. "King of Hearts"** (Philippe deBroca, 1967). Alan Bates, Genevieve Bujold. Mich., 5, 7, 9, & 11 p.m. **CG. "Honeysuckle Rose"** (Jerry Schatzberg, 1980). Willie Nelson, Dyan Cannon, Amy Irving. Old A&D, 7 & 9:15 p.m. **C2. Animation Night.** Animated shorts from all over the world, including computer animation and clay pixilation. AH-A, 7 & 9 p.m. **MED. "North Dallas 40"** Nick Nolte, Mac Davis. Nat. Sci., 7 & 9:30 p.m.

29 SUNDAY

★ Rolling Hills County Park: Washtenaw County Parks and Recreation Nature Walk

Meet at Parks & Recreation Center to examine the master plan for this recently purchased, still undeveloped property. Then drive to the site to see what there is to work with.

10 a.m., County Service Center, 4133 Washtenaw at Hogback. (The park is on Bemis Rd. in Ypsilanti.) Free. 994-2575.

"Cosmos": U-M Exhibit Museum Planetarium

See 1 Sunday. 1:30, 2:45, & 4:00 p.m.

"Orpheus in Hades": U-M School of Music

See 26 Thursday. 3 p.m.

"The Real Inspector Hound": Ann Arbor Civic Theatre

See 20 Friday. 8 p.m.

Harpsichord Recital: Academy for the Study and Performance of Early Music

Duo harpsichord recital by Edward Parmentier and Penelope Crawford, the star of Ars Musica's continuo section. Instruments built by Keith Hill of Grand Rapids. A special benefit performance for the Academy. Music by J.S. Bach, W.F. Bach, Francois Couperin, E. Gaultier, and LeRoux.

8 p.m., University Reformed Church, 1001 E. Huron at Fletcher. Tickets $3.50–$4.50 at the door and at the Michigan Theater. 764-2506. 662-9539.

"Sea Horse": Canterbury Loft

See 26 Thursday. 8 p.m.

"A Doll's House": PTP's Michigan Ensemble Theatre

See 25 Wednesday. 2 p.m. & 8 p.m.

Leipzig Gewandhaus Orchestra: University Musical Society

Founded in 1743 as Collegium Musicum with J.S. Bach as its leader, this historic orchestra has had such illustrious conductors as Mendelssohn, Mahler, Furtwaengler, and currently Kurt Masur. Program: Mozart's Serenata Notturno, Shostakovich's Symphony No. 1, and Beethoven's Symphony No. 7.

8:30 p.m., Hill Auditorium. Tickets $5–$12.50 at Burton Tower. 665-3717.

FILMS

AAFC. "WR: Mysteries of the Organism" (Dusan Makavejev, 1971). Highly erotic political comedy. MLB-3, 7 & 10:20 p.m. **"Sweet Movie"** (Dusan Makavejev, 1975). More anarchistic sexual politics. MLB-3, 8:40 p.m. **CG. "The Pink Panther"** (Blake Edwards, 1964). Peter Sellers, David Niven. Old A&D, 4, 7, & 9 p.m. **C2. "A Woman Under the Influence"** (John Cassavetes, 1974). Gena Rowlands, Peter Falk. AH-A, 8 p.m.

30 MONDAY

People's Food Co-ops/NEWtrition Outreach

Dinner and annual membership meeting.

5 p.m. (dinner), 7:30 (business meeting), First United Methodist Church, Huron at State. $6 ($5 for members). 994-9174.

FILMS

AAFC. "Scarface" (Howard Hawks, 1932). Paul Muni, George Raft. Old A&D, 7 & 10:20 p.m. **"Little Caeser"** (Mervyn LeRoy, 1931). Edward G. Robinson, Douglas Fairbanks, Jr. Old A&D, 8:40 p.m.

31 TUESDAY

"East Meets West in Art": Rudi Foundation Festival of India

U-M art historian Walter Spink lectures.

4 p.m., Tappan Hall. Free. 668-1992.

★ Ethnographic Film Series: U-M Department of Anthropology

Three films explore different aspects of black American experiences: **"American Shoeshine," "The Georges of New York City,"** and **"Born for Hard Luck: Peg Leg Sam Jackson."**

7 p.m., Modern Languages Bldg., Aud. 2. Free.

★ "Pather Panchali": Rudi Foundation Festival of India

This 1954 film is the first in director Satyajit Ray's classic trilogy of life in modern India.

7:30 p.m., Ann Arbor Public Library. Free. 668-1992.

★ U-M Symphony Orchestra

Final concert before leaving for the Evian Music Festival in France. Gustav Meier and Paul Manakowitzky conduct Rossini's Overture to "Semiramide" and Tchaikovsky's Overture to "Romeo and Juliet."

8 p.m., Hill Auditorium. Free.

FILMS

AAFC. "Rebecca" (Alfred Hitchcock, 1940). Joan Fontaine, Laurence Olivier. Mich., 2, 4:30, 7, & 9:30 p.m. **CG. "The 47 Ronin" Part II** (Kenji Mizoguchi). Wartime film stressing feudal loyalty and the warrior spirit. Old A&D, 7 p.m. **C2. "Autumn Sonata"** (Ingmar Bergman, 1978). Ingrid Bergman, Liv Ullman. Swedish, subtitles. Nat. Sci., 7 & 9 p.m.

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GALLERIES & EXHIBITS

Alice Simsar Gallery
401 North Main Street. 665-4883.
Hours: Tues.-Sat., 10 a.m.-5 p.m.

JACK BEAL/SONDRA FRECKELTON: PRINTS, WATERCOLORS, DRAWINGS
March 7-April 1.
Recent work of two widely-exhibited social realists.

Ann Arbor Art Association
117 West Liberty. 994-8004.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

JURIED YOUTH ART EXHIBIT
February 27-March 21.
For Youth Art Month, works by high school students in southeastern Michigan. Judged by Julia Andrews of the U-M School of Art. Some works offered for sale.

The Blixt Gallery
229 Nickels Arcade. 662-0282.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

RALPH STEINER: A RETROSPECTIVE
February 16-March 31.
Now in his 80's, Steiner has been an important force as a photographer and filmmaker since the 20's. His early work makes use of ordinary objects to create semi-abstract compositions which master light to produce strong forms, textures, and tones. His later work has turned to nature to study the rhythms of light and shadow on trees, clouds, and water.

William L. Clements Library
South University at Tappan. 764-2347.
Hours: Mon.-Fri., 9 a.m.-noon; 1-5 p.m.

THE WORLD OF CAPTAIN COOKE
March 1-April 15.
An exhibit of extraordinary maps, atlases, and rare books on the 18th c. explorations of Captain James Cooke.

TUNES PRICK'D AND PRINTED: MANUSCRIPTS OF EARLY AMERICAN SACRED MUSIC
March 1-April 15.

DeGraaf-Forsythe Galleries
201 Nickels Arcade. 663-0918.
Hours: Mon.-Sat., 10 a.m.-5 p.m.

BRIAN HALSEY: PRINTS
March 1-5.
Recent works by a nationally-exhibited artist who works with abstract and geometric shapes.

JON CARSMAN: WATERCOLORS AND ACRYLICS
March 7-April 4.
Waterfalls and floral studies executed in a super-realist style, with sharply defined, hard-edged details and strong watercolor patterns.

Gallery One
113 South Fourth Avenue. 662-8914.
Hours: Tues.-Sat., 11 a.m.-5:30 p.m.; Sun., 2-5 p.m.

FLORY SHAFFER/JEANNE H. BUTLER
March 6-29.
Shaffer's smoked bisqueware is in both vessel and sculptural forms. Recent oil paintings by landscape artist Jeanne Butler.

Wild Weft
415 North Fifth Avenue (Kerrytown). 761-2466.
Hours: Mon.-Fri., 9:30-5:30. Sat., 9-5.

LILLIAN ELLIOTT: FIBER CONSTRUCTION
March 13-April 13.
Two large tapestries and several smaller pieces.

Graduate Library Lobby
Hours: Mon.-Thurs., 8 a.m.-midnight; Fri., 8 a.m.-10 p.m.; Sat., 10 a.m.-6 p.m.; Sun., 1 p.m.-midnight.

BOX TREE ENGRAVINGS AND WOODCUTS
March 9-29.
From Ukrainian artist Jurij Lohvyn, a selection of small graphics and engravings in an old technique rarely practiced today. From Hryorij Jakutovych, eight original woodcuts for the book "Shadows of Forgotten Ancesters." A Cross Currents Festival Exhibit.

Kelsey Museum of Ancient and Mediaeval Archaeology
434 South State. 763-3559.
Hours: Mon.-Fri., 9 a.m.-4 p.m.; Sat.-Sun., 1-4 p.m.

GREEK SCULPTURE IN TRANSITION: 450 B.C.-200 A.D.
January 30-April 19.
Sculptures in marble from museums around the country. Regularly scheduled Gallery Talk at 2 p.m. Sundays offered free to the public.

Flory Shaffer's "Nuclear Wastees," at Gallery One

Matthaei Botanical Gardens
1800 North Dixboro Road. 764-1168.
Hours: 10 a.m.-4:30 p.m. daily.

IKEBANA
All month.
Flower arranging as taught by Japanese Ikebana masters, whose aim is to capture and enhance a moment of arrested growth in living flowers. Exhibits changed weekly to accommodate all styles of this traditional Japanese art.

Museum of Art
South State at South University. 763-1231.
Hours: Tues.-Sat., 9 a.m.-5 p.m.; Sun., 1-5 p.m.

MICHIGAN ARTISTS 80/81 EXHIBITION
March 6-April 15.
64 works on paper (drawings, photographs, paper pieces, prints, books, paintings on paper, mixed media) by 44 southeastern Michigan artists.

North Campus Commons
Bonisteel at Murfin, North Campus. 764-7544.
Hours: Mon.-Fri., 8 a.m.-5 p.m.

ANN ARBOR HANDWEAVERS GUILD
All month.

Rackham Galleries
Rackham Building, Washington at Ingalls, 3rd floor. 764-8572.
Hours: Tues. & Thurs., noon-8 p.m.; Wed. & Fri., noon-6 p.m.; Sat., noon-4 p.m.

B.F.A. STUDENT SHOW
March 23-28.

ROMANIAN FOLK ART
Through March 13.

Slusser Gallery
Art and Architecture Building, Bonisteel Boulevard, North Campus. 763-3132.
Hours: Mon.-Fri., 9 a.m.-5 p.m.

B.F.A. AND M.F.A. STUDENT EXHIBITS
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Miscellaneous

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Birthday, congratulations, get well. Call **Tappioccasions** for all special greetings, 662-0033. Color photo included. Have Taps - Will Travel.

Pioneer crafts fair. March 21, 10-5 Dexter High School gym. Dexter. Adm. $1 adult, grades 9-12 50 cents. Children free.

Jugglers, clowns, ventriloquists, specialty acts. Need a booking agent? Call the Magic Shoppe 668-6092.

ADVENTURE ALOFT
in a hot-air balloon. Spring, summer and fall flights. Gift certificates available. Herb Loner, aeronaut, 663-1209, 5:30-11 pm very persistently.

Wendy Piuck, rebirther and psychic returns: She will give 5 3-hour seminars in the Keunzel Rm., Michigan Union, plus the 2½-day transformation training, April 17, 18, 19. Sat., April 11, 10 am to 1 pm. spiritual awareness. 2:30 to 5:30 pm truth and integrity. Sun. April 12, 10 am to 1 pm stages of enlightenment. 2:30-5:30 pm A vision for the evolution of the planet. April 15, Wed. 7:30-10:30 pm Body Mastery. She will also be leading the Transformation Training, Friday evening, all day Sat. & Sun. April 17, 18, 19. Call Ann Arbor Rebirthers: Bob Egri 665-6924, Elisabeth Brown 971-6550, or Gretchen Gardner 665-8410 for information.

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Day care teacher/coordinator for small loving community school, collective staff. Experience preferred, 30-40 hrs weekly. $6,240/yr. Must have 60 hrs college credit with 12 hrs early childhood. Send resume & personal letter to Hiring Committee, Children's Community Center, 317 N. 7th, A2 48104.

Ambitious persons who want to earn but can only work part-time. Opportunity for good extra income. Assistance given. For appointment, call 662-9391.

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NATURE

Duck-watching on Argo Pond

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Argo Pond is a fine place to see one of spring's earliest events: thousands of ducks stopping over in Ann Arbor as they make their annual trip to summer homes in Canada. Within days after a March thaw, Ann Arbor's small number of year-round mallard residents are joined by migrating mallards, goldeneyes, mergansers, and colorful wood ducks. Warming temperatures and river currents in ponds along the Huron work together to break up the ice (usually in early to mid-March), and scores of ducks arrive at Argo Pond. The current here is sufficient to create open water quite early in spring. The sheltering east slope and forest cover make Argo Pond an attractive landing and feeding spot. The Argo Pond nature trail, one of Ann Arbor's outstanding walks in a natural area, offers many good vantage points for sighting these migrating ducks.

Argo Pond is an 1829 impoundment of the Huron. It sits in one of the river's large oxbows. The Huron's cutting edge, or swiftest current, over hundreds of years has carved deeply into the bank along the outside edge of the bend. Here it has created a vertical drop of some seventy feet in the short distance between the water and Longshore Drive. Meanwhile, on the other side of the pond behind the old Economy Bailer and other Main Street industrial buildings,

Wood Duck—Male

the more slowly moving waters on the inside of the curve are constantly creating new land by depositing a low shelf of sediment.

One good way to approach Argo Pond is to walk up to the dam along the towpath from the Argo Park entrance at Broadway Bridge (a route featured in our December walk). Another logical starting point with plenty of parking is the canoe livery on Longshore Drive off Pontiac Trail, a few

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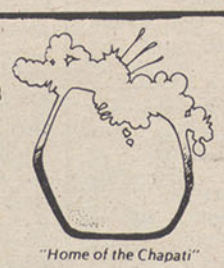

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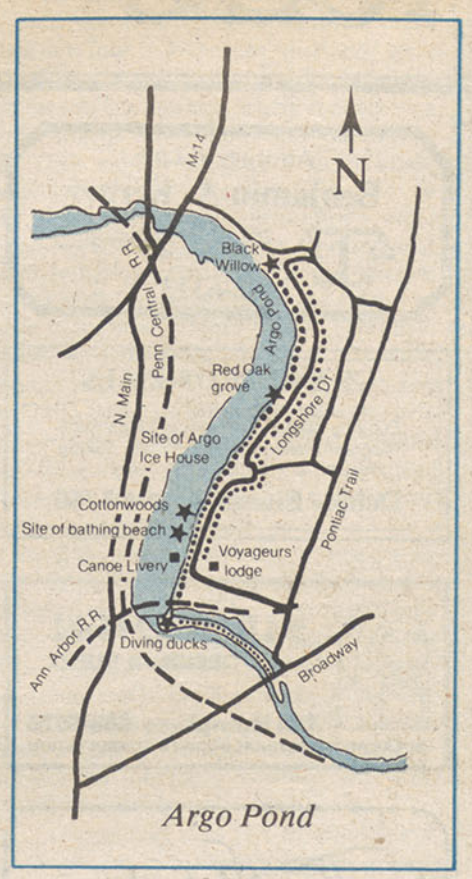
blocks north of Broadway. The parking lot lies where Ann Arborites once congregated on hot summer days at the municipal Argo Bathing Beach, a popular swimming spot from the 1920's to the 1950's.

Just across the street is a brown clapboard house nestled in thick pines and spruces. Built in 1927, this rustic structure is the home of the Societé des Voyageurs, a small club of U-M students. Named after the early French explorers and fur trappers, the Voyageurs share a love of the outdoors and go on a variety of hiking and canoeing expeditions together. Five of the current sixteen active members live upstairs in the "bunk house." On Sunday nights, members gather in the great room downstairs with its large stone fireplace for supper and wilderness-related programs. As soon as the ice breaks up this spring, the Voyageurs will resume traditional Sunday evening trips up to Barton Pond in their 25-foot-long "war canoe," which can carry as many as fifteen passengers.

The Argo Pond trail begins in a grove of tall cottonwood trees opposite Longshore Apartments. If a warming trend is underway, you may be able to see and detect the sweet, spicy smell of the cottonwoods' large sticky buds, swelling with new growth. The cottonwood is a species much more common a bit farther south: its range reaches into Michigan only in protected floodplain locations such as this one. In coming weeks, these cottonwoods will release cotton-tufted seeds into the air, and many will float downstream to new sprouting locations.

The trail soon passes away from the apartments into deep woods. The only obvious signs of civilization are the industrial buildings across the pond and a forlorn houseboat moored on the shore near the trail, its stove stack and hanging flower pot testaments to pleasant summer days on the river. Roughly opposite this spot on the other shore, the Argo Ice House once stood. For

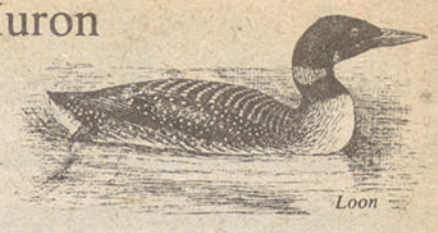


Argo Pond

over thirty years before the turn of the century, this business was Ann Arbor's largest supplier of ice. Blocks of ice weighing up to three hundred pounds were harvested each winter from the pond, stored year-round in the hay-insulated ice house, and delivered to iceboxes in Ann Arbor homes and restaurants.

Climbing to a higher and drier elevation, the trail enters an oak-hickory forest. Perched at times some thirty feet above the water, you are still near the base of a steep

Early arrivals on the Huron


Loon

In March, open water along the Huron River is a sure attraction for migrating ducks as they work their way to northerly nesting grounds. Our corner of Michigan is situated within a branch of the birds' major Mississippi Flyway stretching from the Gulf of Mexico to Hudson Bay.

Diving ducks are among the earliest arrivals. They are often seen in deep water, plunging to the bottom for food (wild celery and other aquatic plants). Divers are generally smaller than the surface feeders, like mallards, which begin arriving now to stay all summer. One distinctive diving duck commonly seen here in spring is the American goldeneye. Its wings make a loud, musical whistling. The male is a striking white and black, with an iridescent, deep green head and a telltale white spot near the eye. The drab grey and brown female shows a white wing patch as it takes the diving duck's characteristic running start along the water's surface before becoming airborne. You may hear the male's "peent, peent" sound in his spring courtship.

Contrasting to the goldeneyes' bold and simple markings, wood ducks have the most intricate and varied colors of any ducks. You may be able to see the rainbow iridescence and clown-like head markings of the male up close. Wood ducks are usually found along sheltered shorelines and in underbrush. Unlike any other Michigan duck, they also perch in trees, especially on the stout branches of tall ones. Bear in mind, however, that the shy wood duck is hard to spot until it takes alarm and flutters off, giving a raucous "whoo-eek, whoo-eek." It can be identified at a distance when in flight by the odd profile of its head. The bill points down in a 45-degree angle.

You may see a plump grey and black bird with an ivory bill paddling along the shoreline. Though its behavior is duck-like, the bird is actually a coot, part of a different group of marsh-dwelling birds.

Still more species can be seen along the Huron in March—Canada geese, mergansers, buffleheads, scaup, ruddy ducks, redheads, black ducks, widgeons, and gadwall. Also, keep a sharp eye for the large common loon diving for fish in the middle of the pond. You may hear the loon's yodel-like laugh, especially if rival males are having a vocal exchange.

—Will Weber

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NATURE/continued

ridge that completely obscures Longshore Drive and its houses. Like the ridges along Barton Pond, the landform here is part of the Fort Wayne Moraine created about 18,000 years ago as the most recent glacier (then covering the site of downtown Ann Arbor) paused in its retreat. The river later flowed across this ridge, cutting out a section.

Near the middle of the pond's crescent curve are excellent views both up and downstream this time of year. Directly across the water lies an undeveloped portion of the flat land created by the river. This land is being eyed by the City as another riverfront park; it was the proposed location for the controversial Riverside Plaza hotel complex. Along here you may be able to sight some diving ducks (binoculars are a big help) or even see a burst of orange, brown, and green along the shores as a surprised wood duck starts up.

Noteworthy trees along the way include red oaks, which in one confined area occur in an almost pure stand. Beside the path is one distinctive red oak with five trunks rather than the usual one. Its normal growth pattern may have been altered by an injury to its main stem when it was a sapling.

At the end of the main trail stands a huge black willow, an arresting sight from some distance away. Its massive trunk measures some six to seven feet across before it branches into four trunks, each the size of most large trees. At this point the trail divides. To the left is a popular fishing spot where a small stream enters the pond. The trail to the right rapidly ascends a steep knob, where you can enjoy a panoramic view of the river valley, with downtown's taller buildings visible downstream. This shortcut joins Longshore Drive, offering a pleasant return walk along the top of the ridge you have been viewing from below. This route passes an interesting collection of houses built mostly after World War II. The house at 1718 Longshore has an Oriental air, with its carefully arranged evergreen plantings and front court enclosed by a woven reed fence. The house at 1902 is said to have earth walls eighteen inches thick.

Back at the canoe livery, a quick walk over to the dam offers an excellent chance to see more diving ducks, who like to feed in the river's swift currents here. This spot is also popular with early fishing enthusiasts, who come out to catch suckers making their spring migration upstream. These common, bottom-feeding "rough" fish collect here in substantial numbers because the dam blocks their progress.

—Anne Rueter

Above Ann Arbor: star clusters next to the crescent moon.

Stars are born in clusters, several hundred to several thousand at a time. Each cluster is the remnant of a nebula, or cloud of gas and dust, as I described last month. The two best clusters visible from Earth happen both to be in the same constellation, Taurus the Bull, and they form lovely configurations with the crescent Moon the evenings of March 10 and 11.

Their names are the Hyades (HIGH-a-deez) and Pleiades (PLEE-a-deez). The Hyades are the second nearest star cluster known, just 130 light years away. (A light year is the distance light travels in a year, just under six trillion miles.) The only nearer cluster is the so-called "Ursa Major moving group," whose distance I can't tell you because the Solar System is *in* it; the Sun is not a member, but it happens that all through recorded history we've been passing through the cluster. The Pleiades are three times as far as the Hyades (410 light years), so even though both clusters are almost the same diameter (about 8 light years), the Pleiades look much more compact. Both clusters are beautiful objects in binoculars; the Pleiades are pretty in low-power telescopes as well, but the Hyades are too big to fit into such instruments' fields.

Clusters break up with time, as one by one their stars are ejected by the gravitational effects of chance close encounters with other stars in the cluster. The Pleiades are young as clusters go, just 20 million years, and still retain most of their stars and even some of the gas and dust they formed from. The Hyades formed far earlier, 400 million years ago, about when life on Earth first invaded the land.

From Ann Arbor in early evenings in March, the Pleiades appear as an exquisite, tiny, dipper-shaped group of stars 11 degrees due right of the Hyades. (Your closed fist, held at arm's length, covers ten degrees of sky from thumb to little finger.) The evening of March 10, the Moon, below both clusters, forms a near-equilateral triangle with them—which is not only beautiful but allows you to find them. The Moon is 11 degrees below and *left* of the Pleiades, and the same distance below and *right* of the Hyades, which are the V-shaped group of stars around the very bright red star Aldebaran. The next evening, the Moon is *in* the Hyades, with Aldebaran just upper left of it.

Objects lying at different distances from us, but in nearly the same direction, look close together in the sky. Another dramatic illustration of that principle is all evening March 20, when the Full Moon (¼ million miles away) appears right above a bright double "star" composed of Jupiter (414 million miles behind the Moon) and fainter Saturn (382 million miles behind Jupiter). You can use this unusual and lovely configuration to identify both planets, now in the midst of a rare "triple conjunction." Their near-alignment is what allows the Voyager missions past one planet and on to the next.

But also: on March 20 the Moon is full, so the Sun is exactly opposite it (and the two planets) as seen from Earth; and it also happens Venus and Mars are almost directly *behind the Sun* as seen from Earth. In other words, all seven objects are almost perfectly arranged in a straight line. It is *not* true that the whole Solar System is going to line up next year, and it *certainly is not true* that such a lineup (if it *did* happen) could cause Earthquakes, civil disorders, and your cake to fall. But if you're a connoisseur of lineups, here's at least a partial one (Mercury, Uranus, Neptune, and Pluto aren't involved in it, but seven different Solar-System objects are).

—Jim Loudon

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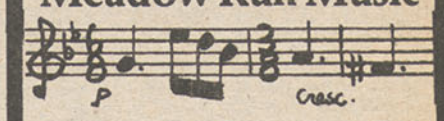
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For productive recreation, Project GROW is certainly one of the best deals around. $22 gets you a plowed plot, averaging 20' x 25', for the season, along with GROW's *Grow Your Own* handbook for beginning community gardeners and a monthly newsletter with timely tips, including information on combatting the current garden pests. (Half-size plots are available for $15. Low-income gardeners can get special rates; call 663-5737 for information.)

Polly Helmke, gardened with GROW for seven years because her back yard was too shady. "I usually worked in the evening and enjoyed many a beautiful sunset," she writes. "There was a certain amount of pleasant camaraderie with other gardeners and a good feeling about stashing away vegetables for the winter and being able to give away excess produce. A survey showed most gardeners spend about three hours a week on their gardens. It does take commitment straight on through the season, for about six months. The only way a GROW garden is not a good deal is if the gardener tries to value the time spent at professional rates. Then the Farmers Market begins to look like a better deal."

Registration for plots is already underway. Registration forms are at the Ann Arbor and Ypsilanti public libraries or through GROW, Box 8645, Ann Arbor 48107. (Enclose postage stamp.) Openings are still available at Arrowwood (Pontiac Trail); the County Farm (Washtenaw at Platt); the Freeman School in Dixboro; Church of the Divine Shepherd (Nixon & Bluett); Greenview at Scio Church Road; Peace Neighborhood Center (North Maple at Sequoia Parkway); the airport garden; Huron River Drive at Clark Road; and Turnup Green (North Maple just north of M-14). Turnup Green features an operating windmill and a recently-formed biodynamic gardening collective.

Biodynamic gardening uses raised beds and intense cultivation. It's well suited for small spaces. You can learn about it at GROW's first free workshop (see March 12 *Observer* calendar listing. Seed-starting workshop is March 28.

With over a thousand gardeners, Ann Arbor is a nationwide leader in community gardening, and GROW Director Ken Nicholls heads the American Community Gardening Association this year. GROW's office at 926 Mary off Hoover (in the old Mary Street Polling Place) opens March 1. Hours: 8:30 a.m.–12:30 p.m. It has free gardening handouts and a small library.

* * * * *

Don't forget Washtenaw County's other extremely helpful resource for all kinds of gardening and lawn care information: the County Cooperative Extension office, 4133 Washtenaw at Hogback (973-9510). Open 8:30–5, Monday–Friday. Lots of free handouts are available.

Low-cost computer sophistication for kids

An introduction to computers by way of games should help kids feel more comfortable with them in this age in which computers are supposed to become standard household fixtures like typewriters and telephones. The Ann Arbor Recreation Department offers two types of recreational computer instruction for students from 10 to 15 years old. Students in either the drop-in sessions or the six-week classes can then rent a PET game computer for the weekend for only $10. The computer comes with cartridges for several games, including Hangman (suitable for children as young as six or seven), Space Invaders, Artillery, Star Trek, and Horseracing.

"Where could you get so much good entertainment for a lot of kids for only $10?" asks Peggy Jones, who rented the PET for her kids last fall when weekend guests, including several young cousins, came to visit.

One youngster related a recent experience playing Swordquest: "I was only one bleep from getting out. I put down my magic sword and took up a magic arrow. I got the monsters—all seven of them! But a *spider* got me!" Her magic arrow could go through walls, which a sword couldn't, but she just wasn't quick enough to grab the sword and get the spider.

Non-initiates may wonder how such games are any more educational than the electronic games so popular this year. The electronic games merely require fast reactions to visual stimuli, while computer games involve map reading, plotting courses, and a lot of planning ahead, much as in chess, according to Susan Van Eck. "There's a lot more to it than shooting down things coming at you and pressing a button to get your score," she says. Kids learn the basics of programming when they play the games. The five Van Eck kids all enjoy the games. The oldest, 16-year-old Richard, is a true enthusiast. Even the youngest, 7-year-old Beth, can play with help.

The drop-in sessions cost $1 a period. They are on Friday evenings from 4 to 6:40 and 6:40 to 9:20 in room 304 of Community High, 401 North Division. No advance registration is required, but participants must come on time to get a space. The sessions are very popular, especially at the first part of the school term. No previous computer experience is necessary, instructor Steve Dotson assures us, and instructors will help students at all levels learn to use the game computers.

Six-week computer courses for kids from 10 to 15, also held at Community High, are offered from mid-March through late April. Fees: $25 for residents, $30 for non-residents. Call 994-2326.

Assorted deals

Margaret Dawson, nurse and mother of three-year-old Leah, enthusiastically recommends the **East Side Drop-In Center,** held in and sponsored by the First Unitarian Church on Washtenaw at Berkshire. The Center is licensed by the State; Marsha Goodhart is the paid director. Hours: 9 a.m.–11:30 a.m., Mondays and Wednesdays. Open to all children six months to six years. Obligation: $1 fee per session; parent should work once every four times a child attends. Margaret likes the fact that children may arrive at any time, and she likes the atmosphere. "It's an opportunity for moms, dads, and kids to socialize with their peers," she writes. "It offers kids new toys and a change of pace. Parents are welcome to stay with their kids or have some free time for themselves. There are large-motor toys (riding toys, bouncing horses, a jungle gym, a slide, etc.), books, wonderful dress-up clothes, a play kitchen," along with changing crafts and puzzles. The day is

structured, with an hour of free play, followed by snacks at ten and another hour of play for under-threes. Older children then play games or work on crafts. the morning concludes with music time, usually ring-around-the-rosey.

School of Music events are usually free. Operas, at a very reasonable $6, are the main exception. A discriminating concert-goer can pick and choose from each month's offerings and feast on some first-class musical treats without spending a penny. The U-M faculty includes outstanding professional performers who have eschewed the rigors of touring for the rewards of teaching and a more settled life. They include baritone Leslie Guinn, a leading Schubert interpreter; jazz pianist Jim Dapogny; popular Nonesuch recording artist Bill Bolcom, whose repertoire includes most kinds of popular piano music for the last hundred years; Samuel Mayes, former first-chair cellist for the Philadelphia Orchestra; and more. In compiling the Observer calendar, we try to cull from the School's extensive monthly schedule of events those performances that have the strongest appeal.

Complete dentures can be made for people with no natural teeth for only $145 at the U-M School of Dentistry. Ordinarily there's a long waiting list for this service, says Joanne Barth of the Department of Complete Denture, but right now the department needs patients and treatment can begin at once. Call 763-3363 or 764-1534 for an appointment.

Free help in preparing personal income tax forms (1040 and 1040A only) is offered at National Bank and Trust's downtown office. Volunteer income tax workers from U-M's Project Community are mainly U-M students in business and accounting who have been trained by the IRS. They'll be available every Friday afternoon through April 10 from 1 to 5 p.m.

Tree and shrub seedlings are once again available from the Washtenaw County Soil Conservation Service. Two $10 wildlife assortments are available this year, each with 250 seedlings. (Owners of small lots might want to share with friends.) Packet #1 has white spruce, red and white pine, autumn olive, wild grape vines, grey dogwood, and Siberian crabapple—all favorites with birds. Packet #2 excludes the evergreens. $5 bundles of 50 larger plants of one species only include white, red, Scotch, jack, and Austrian pine; white, Norway, and Colorado blue spruce; black walnut; autumn olive; honeysuckle; silky dogwood; Siberian crab. Order blanks (containing information on site preferences of each species) can be obtained by calling the district office at 761-6721. Deadline for ordering: April 6. Distribution: late April.

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RESTAURANTS

Eating out at Thano's

THANO'S CO.
514 E. Washington
Telephone: 996-0555.

Atmosphere: Lively bar, often with loud music. Mood in dining room varies from cool early in the week to warm and bright on weekends when a convivial young crowd takes over.

Price Range: Hamburgers: $1.75–$2.75. Salads: $1.25 (plain tossed)—$8.75 (large Greek for four). Italian-style entrees: $4–$5 range. Seafood and meat: $5.65–$9.50. Sandwiches: $1.85 (B.L.T.)–$4.50 (steak). Serve-yourself lunch special: Soup, salad, sandwich—$3.65. Pizzas: Sicilian—$4.35/$7.35. Round—$3.15/$4.35/$4.65. Extras: 85¢.

Hours: Mon.–Thurs.: 11 a.m.–1 a.m.; Fri. &Sat.: 11 a.m.–2 a.m.; Sun.: 10:30 a.m.–11 p.m.

Wheelchair access: Barrier free.

By ANNETTE CHURCHILL

The imaginative reworking of the old building that houses Thano's Co., the restaurant and banquet facility at 514 E. Washington between State and Division, has livened the whole block. The large, undifferentiated interior space of the old Fisher Cadillac dealership must have presented a unique challenge to the renovation's designers. The cavernous display room and garage had to be subdivided into dining areas of human scale. The device used to achieve this intimacy is unusual and effective. Eight octagonal dining areas, each with its own domed ceiling and chandelier, are fenced in by four-foot-high wooden screens, with ceiling-high pillars at the angles of the octagons. The tops of the screens provide ledges for the display, here and there, of green plants. The comfortable chairs and tables that the restaurant's owner, Thano Masters, bought from the old Town Club look good in their new home. Thano's is right next to a metered city parking lot and very near two big parking lots of neighboring banks which are available to customers after banking hours. A few hundred feet to the east is the heavy foot traffic of South State Street. Thano's has a dream location.

But no restaurant can succeed on the basis of convenience and good looks alone. (The beauty of Leopold Bloom's couldn't keep it afloat.) On a number of recent visits to Thano's, I encountered serious problems with the food. Compounding my unhappiness with the fare were two or three run-ins with the wait staff that led me to believe the disciplines of the dining room were less than rigorously supervised.

Among the appetizers is Shrimp Thano's Style. My companion stared in disbelief at his puny portion, which consisted of four shrimp—one medium, one sub-medium, and two very small—spaced an inch apart in a straight row on the plate. They looked forlorn indeed and cost $3.75. Greek Flaming Cheese ($3.25) came in a large portion. Because I like cheeses that turn rubbery when they melt, I enjoyed this mild version. Flamed and sprinkled with lemon juice, it was bouncy and chewy. The fluid our waitress poured on it burned vigorously when ignited but left no flavor on the cheese. I asked her what she had poured on there. She didn't know.

Of the onion soup, my companion remarked, "If the ocean was this salty, it would drive the fish right out of the water." One spoonful told me he was correct. My own mushroom soup was insufficiently hot, too thick, and featured, along with plenty of mushroom pieces, plenty of large, glutenous lumps. Along with the soups came hot bread of a kind I have run into a couple of times lately. It has the look of bread baked on the premises—irregular shape, a crust that doesn't resemble the crust on bakers' bread. My guess is that it's ready-made pizza dough formed into long French loaves. Under-leavened and, on one occasion with a gray crumb, its doughyness and faintly bitter flavor, from carbon dioxide incompletely driven off by a cooling period, were unpleasant. The last time I ate at Thano's, the same bread was cold. It tasted better that way.

The menu lists nine Italian and two Greek-style dinners. Tender cannelloni ($5.25) were wrapped around a meat filling that was over-extended by a starchy filler (breadcrumbs?) that made it unexpectedly mushy in texture and not very meaty in flavor. But poured over the cannelloni was a truly excellent tomato sauce. Veal scallopini Marsala was merely O.K. The corkscrew-shaped pasta that accompanied it as a side dish had a smudge of sauce on it that tasted like nothing more than thinned tomato paste. Mousaka had a meat filling similar in texture to the cannelloni filling. In this version it was overpoweringly flavored with some form of non-fresh garlic. Covering the mousaka was a white blanket a third of an inch thick that I took to be cheese. But when I tasted it, I couldn't nail down the flavor. With the first bite I thought, "Mashed potatoes." With the next I thought, "A slightly cheesy custard." But it was snow white. A slightly cheesy custard made with egg whites? It was a puzzle.

The fish part of flounder stuffed with crab ($4.25) was only warm, but its crab stuffing was hot. Another puzzle. The fish, a perfect oval that looked as if it had been stamped out by machine, tasted stale, if not exactly over the hill. I couldn't finish it. When I asked politely if it was frozen fish, my waitress gave me a huffy, unequivocal "No." Steak ($9.50) arrived medium rare, as ordered, and was beefy tasting, but the dull knife by my plate was unequal to cutting the fourteen tough ounces, every one of which fought back.

Small salads came with dinner selections. Made of head lettuce, they often included the tough, bitter stems of outer leaves. The homemade dressings, the usual litany, were unexceptional. On one occasion I ordered a Greek salad ($2.50) instead. It had a generous number of feta cheese cubes and plenty of good little Greek olives, along with a tomato wedge, green pepper slice, and a hard-boiled egg cut in quarters. All this lay on a mountain of head lettuce and was served with a sauce boat of sour dressing that tasted like Good Seasons, Italian style. The salad lacked the sophistication of some Greek salads I have eaten—good greens, olives, feta cubes marinated in herbed olive oil (so easy to do!) and dressed only with good olive oil, with a wedge of lemon on the side.

From the selection of quick foods listed—hamburgers, sandwiches, pizzas—I ordered a Sicilian pizza which I submitted to a panel of pizza lovers for their consideration. They unanimously praised the sauce but wished there was more of it. They were divided about the crust; the verdict swung between good and so-so. The pizza was billed as "including" pepperoni. Everyone agreed that the amount of pepperoni "included" was scandalously small.

Thano's big operation puts every known kind of restaurant under one roof—bistro, snack shop, luncheonette, pizza joint, carry-out place, cafeteria (there is a self-serve lunch), banquet hall, and formal restaurant. Its bar, good-looking layout, maitre d's command post, and full complement of hostesses and waitstaff put forth an image of a top-of-the-line restaurant. Its food reveals what it really is—a mediocre campus eatery.

Spice Up Your Life

The Earle Menu

Through March 11th

LES ENTRÉES . . .

TOURNEDOS DE BOEUF À LA MOUTARDE — **Cross-cut sections of beef tenderloin** sautéed in clarified butter and sauced with a pan-deglaze of red wine, beef **demi-glace** and dijon mustard . . . with sautéed mushrooms and sautéed potatoes. 12.00

PESCE SPADA ALLA LIVORNESE — **Fresh swordfish steak** lightly floured and sautéed in olive oil and clarified butter with green olives, capers, onions, broccoli flowerets . . . deglazed with lemon juice and a very light tomato sauce . . . with rice. 9.25

COULIBIAC DE SAUMON AU VELOUTE d'ANETH — **Fresh salmon baked to order** in a flaky puff pastry lined with a spinach-dill **mousse** . . . accompanied by a lemon-dill **velouté** and garnished with crumbled hard-boiled egg. 13.00

MATELOTE À LA BOURGUIGNONNE — **Hearty red-wine fish stew** of fresh lake trout, pickerel and mussels in a broth of fish stock, red wine, olive oil, bay leaf, thyme and garlic . . . with sautéed pearl onions and mushrooms and croutons. 8.75

PETTO DI POLLO FRITTO ALLA RUSTICA COLLA ROSAMARINA — **Slices of boneless chicken breast** sautéed in olive oil with rosemary and garlic along with diced potatoes, shredded escarole and drained diced fresh tomatoes. 7.75

CARI DE PORC AUX POIS CHICHES — **Thin strips of pork loin meat** sautéed with onions and chick peas in a spicy curry blend and moistened with a meat stock to create a light curried pan sauce . . . with cucumber-yogurt garnish . . . over rice. 7.75

GIGOT d'AGNEAU ROTÌ Á LA ROMAINE — **Sliced roast leg of lamb** served with a classically made **sauce romaine** . . . with butter-tossed lima beans. 8.75

RAGOUT DE SAUCISSES AUX LENTILLES ET AUBERGINES — **Slices of pork, fennel, and cotechino sausages** sautéed in olive oil and braised with lentils in white wine with carrots, onions and tomato puree . . . The cooked sausages and lentils are drained and set aside while the braising juices are reduced . . . sausages, lentils and juices are then combined with sautéed eggplant and mushrooms and sprinkled with parmesan cheese. 7.50

SCALOPPINE DI VITELLO COI SPINACI E PROSCIUTTO — **Lightly floured veal scallops** sautéed in clarified butter with **prosciutto** strips and parboiled spinach . . . deglazed with dry marsala and sprinkled with parmesan cheese . . . finished with a small amount of light cream. 11.75

SFORMATO d'ANIMELLE DI VITELLO ALLA FIORENTINA — **Sliced veal sweetbread-quenelle loaf** . . . Sweetbreads braised with aromatic vegetables and bacon in white wine and madeira . . . They are then cooled, diced and molded into a loaf with puréed veal, eggs, cream, parmesan cheese and a bit of flour . . . The mold is then baked gently in a **bain-marie**, sliced, and served over parboiled spinach with mushrooms and a sauce combining the reduced sweetbread braising juices, cream and port . . . with sautéed bread rounds. 9.50

LE PASTE . . .

CAVATELLI COLLA SALSA DI CALAMARI — **Shell-like pasta** served with a fragrant tomato-squid sauce . . . Olive oil, garlic, onions, parsley, tomatoes, oregano and sautéed squid rings. (Grated parmesan optional) 6.75

LINGUINE COI SPINACI E LA RICOTTA — **Linguine** tossed with chopped and puréed spinach in a cream sauce accented with puréed sautéed onion and parmesan cheese . . . with grated parmesan. 6.75

CAVATELLI COI BROCCOLI — **Shell-like pasta** in a simple tomato-olive-garlic sauce with sautéed broccoli . . . with grated pecorino romano cheese. 6.75

LINGUINE COL SALSICCE, PISELLI, E LA RICOTTA — **Linguine** tossed with an assertive rustic accompaniment of crumbled sautéed fennel sausage, onions, peas, fresh ricotta cheese, and a liberal sprinkling of black pepper . . . with grated pecorino romano cheese. 6.75

The Earle

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